

# Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • REACHING 110 COUNTRIES • AUGUST 1, 1998

# π

THE ALBUM

FEATURING BRAND NEW MUSIC FROM:

Roni Size

Massive Attack

Aphex Twin

Orbital

David Holmes

Gus Gus

Clint Mansell

single out "if" by Clint Mansell

thrive



## The Story's Kimball Makes Solo Debut On Imaginary Road

**BY CARRIE BELL**  
LOS ANGELES—In the mid-'80s, Jennifer Kimball was a spiky-haired student at Amherst College who formed a band with her friend Jonatha Brooke. She became half of The Story—the half that sang harmony, engaged audiences with her wit and big smile, and grew more miserable with every recording session or concert. "As years went on, Jonatha became more headstrong in her

(Continued on page 81)

## INSIDE BILLBOARD

### Nontraditional Retailers On Rise In U.K. Music Sector

See Page 3

### U.S. Labels Mull Whether To Sell Direct To Online Stores

See Page 68

**REGGAE**  
A BILLBOARD EXPANDED SECTION  
BEGINNINGS ON PAGE 32

## Reggae Re-Examines Spirituality

### New Generation Covers Spectrum Between Sacred And Sacred

**BY ELENA OUMANO**

KINGSTON, Jamaica—There has been much talk this year about reggae's alleged return to "conscious" or "cultural" themes, as if the entire industry has suddenly seen the light and subsumed itself under a banner of spirituality.

While it's true that many contemporary reggae artists are determined to reform the "Babylon system," at least an equal number have simply fortified their party resolve.

There is much nostalgia for the past and its missed opportunities; many gifted Rastaregga artists never crossed to mainstream U.S. audiences. This has undoubtedly welcomed the way for this new generation of message-bearers. But now, those with the most commercial premise view music more as entertainment than inspiration.

Reggae's crossover hopes currently rest on the slim shoulders of Beenie Man—a DJ, or reggae rapper, who broke through to U.S. audiences this year via his tellingly titled "Many Moods Of Moses" album (Shocking Vibes). The hit lead single, "Who Am I," answers its own question with the lyrical statement "the gale dem sugar"—a wise choice of persona. But "ladies man" is merely one of several faces Beenie reveals on "Many Moods."

"When you have an album now, you have to do a lot of different types of music, 'cause it's not one type of people who listen to music," explains the 24-year-old. "You have Spanish, hip-hop, different types of people. So I sing gospel, country, Spanish music. But we're still coming straight dancehall, 'cause that is what we want to

get across."

Through the many years Beenie Man has worked in collaboration with the label/production house Shocking



BEENIE MAN



ANTHONY B

Vibes, he's demonstrated an exceptional—but to reggae purists, suspicious—willingness to experiment.

"You can't be backward," Beenie says. "You have to go forward. But

regardless of which place or how far you take reggae, the music all comes back to one thing: the one-drop beat. We want to take the music as far as it can go, but you cannot take a reggae artist and make him a hip-hop artist. Reggae [is] reggae, hip-hop [is] hip-hop, regardless of how them sound familiar or the beat sound familiar."

Red Rat, another dancehall sensation and object of female teenage fantasies, drills his girl-themed rhymes over the *riddim* like a statistics rapper. His new album, "Oh No... It's Red Rat" (Mainstreet/Greensleeves), is selling well in the U.K., but without strong support on this side of Atlantic, it's doubtful he can complete the last leg of the Jamaica/UK/US, breakout progression Beenie has just

(Continued on page 85)

## Left Bank Bows 'Beyond'

### Record Co. Includes Many Labels, Genres

**BY PAUL VERNA**  
NEW YORK—Allen Kovac's Left Bank Organization, an entertainment firm renowned for its work in the artist management, promotion, research, and advertising fields, is forming Beyond, a diverse record label family that will aim to break artists across a broad spectrum of popular music, from rock, pop, and R&B to hip-hop, country, and swing.

Wholly owned and operated by chairman, CEO Kovac, Los Angeles-based Beyond will comprise core imprint Beyond Records, whose acts

## BILLBOARD EXCLUSIVE



include established rockers Motley Crue, Blondie, Sponge, and Yes, as well as newcomer AF's Not Well; Crowbar Records, a label co-owned and operated by

rap star Coolio that will sign new hip-hop, R&B, pop, and rock talent; BMG

(Continued on page 87)

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BEGINNINGS ON PAGE 45

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## P'Gram Profits Sagging, But Rebound Seen

### BY JEFF CLARK-MEADS

LONDON—PolyGram is repeating its promise that its music performance will pick up in the second half of the year. The company is reiterating its view in the wake of a second-quarter performance that saw its music division's operating profit fall significantly despite a rise in sales (*Billboard*, July 23).

The company says its weak release schedule in the first half of the year was to blame for the fall in profits. The absence of new albums from international and regional stars in the second quarter meant that fewer records were sold than what the unit cost of those sold was higher.

PolyGram warned of the effect of its weak release schedule in a profits warning issued in the spring (*Billboard*, April 4) and again in announcing its first-quarter results (*Billboard*, May 2). The company's second-quarter results show music sales up from \$1,026 billion in the April-June period last year to \$1,043 billion in the same time frame this year. Operating profit fell by \$36 million to \$62 million comparing the first half of this year with the first six months of 1997, sales were down from \$1,966 billion to \$1,976 billion, and operating profit fell from \$265 million to \$135 million.

In the second quarter, the film division's losses rose from \$21 million last year to \$48 million this year on sales up from \$118 million to \$123 million.

In a statement accompanying the results, CEO Jan Cook commented, "As expected, PolyGram's music performance in the first half of 1998 faced a difficult comparison with last year, when a number of international and local releases achieved very strong sales."

"However, we are encouraged by the solid improvement in music performance compared to the first quarter of this year, predominantly in the month of June. In a period of transition, PolyGram's ability to achieve this positive trend firmly demonstrates the dedication of our staff around the world."

Noting that releases are up in the second half of the year from Bryan Adams, the Carpenters, Sheryl Crow, Jonny Leeze, and Elvis Costello and Burt Bacharach, Cook says this "enables us to believe that our music performance will continue to improve over the coming months."

The PolyGram reports are the first to be issued since SonyGram announced May 21 its intention to purchase the company. Michael Nathanson, international media

analyst at the New York firm Sanford C. Bernstein, says that the purchase is completed, Seagram will buy PolyGram at a low ebb for the company. "It's like buying a house when the walls are collapsing and the roof is falling in," says Nathanson. "You pay the lowest price, and you think, 'There's room for doing this up.' I suspect next year's results will be much better than 1995's."

Nathanson also argues that PolyGram's results in the first half have been adversely affected by the company's relatively large exposure in the faltering Asian markets.

Cook notes, though, that worldwide music sales were up 2% and that this was achieved through "solid sales" from international artists such as Hanson, Andrea Bocelli, DMX, and Shania Twain, along with local successes from Taiwan's Yalen Hsu, Japan's Kyoukie Himuro, Hong Kong's Jacky Cheung and Ronald Cheng, and Brazil's Chitazinho.

PolyGram reports in Dutch guilders. The exchange rate used in this story is 2.05 guilders to the dollar. Figures for last year have been restated at this rate.

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## Nontraditional Music Outlets Grow in U.K.; Indie Retailers Decline

### BY JEFF CLARK-MEADS

LONDON—The number of nontraditional outlets for music in the U.K. is now greater than ever. Simultaneously, the independent record retail sector is at its lowest ebb.

Indie stores continued their decline in 1997 and fell from a total of 2,063 in 1994 to 1,385 last year, according to the British Phonographic Industry (BPI) Statistical Handbook 1998, published July 23. At the same time, the number of food-and-household-goods supermarkets selling music rose from 133 in 1994 to 1,530 in 1997.

The BPI also notes that 727 audio outlets were introduced by Blockbuster into its U.K. video stores in 1997. When these stores are included in the total, "music is now available in more nontraditional outlets than ever," the BPI says.

Within that, the advance of the supercenters is pronounced. The Tesco chain increased its music outlets from 250 in 1996 to 656 last year, while Sainsbury rose from 202 to 376 in that year. In addition, the electrical-goods retail group Dixons/Currys increased its music departments from 65 in 1996 to 249 last year, according to the BPI.

The specialist retailers have, though, provided some counterweight to that trend. HMV continued its steady expansion to finish 1997 with 106 stores, and Virgin is steadily growing throughout the '90s to end year with 50 outlets. New players MCV and



**Splitted Gathering.** Notable names in the music industry recently gathered at the New York restaurant Sardi's for a luncheon to kick off this year's fund-raising campaign for City of Hope. The California-based institute, dedicated to the treatment and cure of cancer and other life-threatening diseases, has been helped by nearly \$30 million raised by the music and entertainment industry during the last 25 years. This year's activities will culminate in a gala dinner Nov. 4 honoring Billboard president/publisher Howard Langer and editor in chief Timothy White, who will be presented with the Spirt of Life Award. The host and performers for the event, whose theme will be "One Night Of Wonders," will be announced Thursday (30) at the kickoff luncheon in Los Angeles. Shown at Sardi's, from left, are City of Hope music and entertainment industry board member Richard Palmieri, Arista Records senior VP, board member Ron Spagnoli, Atlantic Records executive VP/GM, Lander, past Spirt of Life honoree Kenneth "Babyface" Edmonds and Antonio "L.A." Reid. White, and City of Hope music and entertainment industry board member Bruce Resnikoff, Universal Music Group executive VP/GM of special markets and products.

## LETTERS

### AN ICON OF INSPIRATION

I was thrilled to read your article on Thelmon Monk in this week's *Billboard* (Billboard, June 27). All true Monk devotees would readily devour every tidbit of information or retelling of the seminal tales of Monk-dom. Of course, your reminiscences were joyful to read, as well as your appreciation of Monk's stature. I have loved Monk music from the



moment a friend played me "Ruby, My Dear" 25 years ago. In this way, he is an icon of inspiration, as a musician, as an American, and as a man. Thanks for sharing.

Robert Kraft  
 Executive VP  
 Fox Music

### JOB WELL DONE

I want to commend you for your article in the June 27 issue about sexual orientation as a factor that can have an impact on an artist's recording career. I appreciate the fact that you could write it in a matter-of-fact way. Thanks again.  
 John J. Ahearn  
 Cambridge, Mass.

Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here do not necessarily those of *Billboard* or its advertisers. Letters should be submitted to the Letters Editor, *Billboard*, 1545 Broadway, New York, N.Y. 10036.

**No. 1 IN BILLBOARD**

VOLUME 110 / NO. 31

★ <b>THE BILLBOARD 200</b> ★	90
★ HELLO NASTY + BEASTIE BOYS + GARDNER QUINN	
<b>BLUES</b>	36
★ TROUBLE IS	
★ KENNY WAYNE SHEPHERD BAND + REVOLUTION	
<b>CONTEMPORARY CHRISTIAN</b>	43
★ STEP UP TO THE MICROPHONE + NEWSBOYS + THE SONS	

<b>COUNTRY</b>	32
★ HOVE FLOOTS + SOUNDTRACK + CANTLEY	
<b>GOXPEL</b>	44
★ SIGES OF LIFE CHANGERS I, E. R. + PIED PIPER + BAPTIST FOR CHRIST + SWEET	

<b>HEATSEEKERS</b>	17
★ A JAGGED EDG + JAGGED EDGE + 10 TO 10 FIF	

<b>KID AUDIO</b>	67
★ MULAN + READ-ALONG + WAT DORNEY	

<b>THE BILLBOARD LATIN 50</b>	58
★ SUPERMENTE + ELVIS CRESPO + TONY DOMAS	

<b>POP CATALOG</b>	66
★ GREASE + SOUNDTRACK + PERSON	

<b>R&amp;B</b>	24
★ IN O.U.E. + NONGAGA + PRINCE	

<b>REGGAE</b>	57
★ REGGAE GOLD 1998 + VARIOUS ARTISTS + VP	

<b>WORLD MUSIC</b>	36
★ ROMANZ + ANDREA BOCCELLI + PHILIP	

<b>THE HOT 100</b> +	88
★ THE BOY IS MINE + BRANDY + MONICA + ATLANTIC	

<b>ADULT CONTEMPORARY</b>	80
★ YOU'RE STILL THE ONE + SHAMIA THAMM + KELLEY	

<b>ADULT TOP 40</b>	80
★ BHS + GOD GO DOLLS + BARBER SHELBY	

<b>COUNTRY</b>	34
★ TO HAVE YOU FEEL MY LOVE + SMITH BROOKS + CARROLL	

<b>DANCE / CLUB PLAY</b>	28
★ IN MY LIFE + JENSE NUNES FEATURING OCTAVIA + JULIANNE	

<b>DISCO / MAXI-SINGLES SALES</b>	28
★ THE BOY IS MINE + BRANDY + MONICA + ATLANTIC	

<b>LATIN</b>	57
★ NO HAY PAZAR + MARITTE ALJALENDRO FERNANDEZ + NOR OROS	

<b>R&amp;B</b>	22
★ FRIEND OF MINE + KELLY PRICE + TRICKY	

<b>RAP</b>	26
★ LOOKIN AT ME + MASE FEATURING PUPPY DADDY + BND KIC	

<b>ROCK / MAINSTREAM ROCK TRACKS</b>	81
★ THE DOWN TOWN + DAYS OF THE NEW + OUTCAST	

<b>ROCK / MODERN ROCK TRACKS</b>	81
★ BIL + GOD GO DOLLS + WAREHUSES	

<b>TOP VIDEO SALES</b>	73
★ SPICE WORLD + COLUMBIAN VIDEO	

<b>HEALTH &amp; FITNESS</b>	74
★ CRUNCH BEST ABS AND ARMS + GROUP BY INTERMEDIATE	

<b>MUSIC VIDEO SALES</b>	73
★ ALL ACCESS VIDEO + BACKSTREET BOYS + JAY-Z + ROMANA VETS	

<b>RECREATIONAL SPORTS</b>	74
★ DENVER BROADCASTERS + BOB JOHNS CHAMPIONS + FOXRAN VIDEO	

<b>RENTALS</b>	72
★ THE HANNAH + PARANORMAL PHONE VIDEO	

TOP ALBUMS

HOT SINGLES

TOP VIDEOS

**No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS**

<b>CLASSICAL</b>	75
★ ARRA - THE OPERA ALBUM + ANDREA BOCCELLI + PHILIP	

<b>CLASSICAL CROSSEVER</b>	74
★ TIME TO SAY GOODBYE + SARAH BRIGHTMAN + LONDON SIMPSON CHORUS + HERO TROUSERS	

<b>JAZZ</b>	76
★ JAZZ: AN AMERICAN ORIGINAL + VARIOUS ARTISTS + WARD	

<b>JAZZ / CONTEMPORARY</b>	72
★ KENNETH G GREATEST HITS + KENNETH G + ARRA	

<b>NEW AGE</b>	74
★ PAINT THE SKY WITH STARS - THE BEST OF ENYA + ENYA + REINZ	

THIS WEEK THIS WEEK THIS WEEK **Billboard** THIS WEEK THIS WEEK THIS WEEK

**Top Of The Week**

3 PuyGram repeats promise of rising music sales in the second half of the year.

**Artists & Music**

10 **Executive Turntable:** Mike Jacobs is tired of Trauma Records.

14 **Good Will Hunting** soundtrack boosts Elliott Smith's DreamWorks debut, "XO."

14 **The Beat:** MTV denies real-estate criticism with "Tendets," which introduces fans to their entertainment heroes.

16 **Boxscore:** The Rolling Stones gross more than \$10.7 million of shows in Europe.

16 **Soundtracks And Film Score News:** Bill-Havard tracks on "The Avengers" reflect U.K. trends.

**ARTISTS & MUSIC**



17 **Popular Upsizing:** Embrace's "The Good Will Out" debuts at No. 1 on the U.K. album chart.

18 **Reviews & Previews:** Liz Phair and Marshall Crenshaw are in the spotlight.

21 **R&B:** Netherlands becomes a source for R&B.

25 **The Rhythm Section:** Kelly Price tops singles chart, while Monica trails close behind.

**REVIEWS & PREVIEWS**



27 **Dance Trax:** Vladimir Rebek hosts house music beyond the basics.

30 **Country:** Bill Anderson finally reaches country's Big Top by signing to RCA.

35 **Songwriters & Publishers:** ASCAP to launch a new technology to better track online music performances.

36 **Jazz/Blue Notes:** Swing revival continues to spread.

42 **Studio Action:** The School of Audio Engineering Technical College will open schools in Nashville and New York.

43 **Classical/Kempire Score:** ECM's New Series imprint is home for competing material.

43 **Higher Ground:** Christian Booksellers Assn. Convention draws record numbers despite Texas heat wave.

44 **In The Spirit:** The Gospel Music Workshop of America expects to draw 20,000.

57 **Latin Notes:** Festival Presidente de Musica Latina makes its \$1.6 million.

**INTERNATIONAL**

59 **Shock Records responds to** Australian repeat of parallel-import restrictions with plans to

launch 100-strong roster.

11 **Canada:** Blue Rodeo's Jim Cuddy records debut solo set.

42 **Hits Of The World:** Jamaoticas debuts on the top of the U.K. singles chart.

43 **Global Music Pulse:** British cabaret singer Jane McDonald evades club singer stigma.

**MERCHANTS & MARKETING**

65 **Video research reveals that** consumer awareness of DVD has doubled.

67 **Child's Play:** "Carson Place" series yields about "Space Ghost" spinoff album.

68 **Retail Track:** Online-only music retailers continue to wage high-stakes price war.

71 **Home Video:** Suppliers trim product flow to keep profitability fit in the video business.

73 **Shelf Talk:** Sell-through market faces oversaturation.

**PROGRAMMING**

79 **Almost 500 contenders vie** for annual Billboard/Airplay Monitor Radio Awards.

**LATIN NOTES**

81 **Festival Presidente de Musica Latina** makes its \$1.6 million.

81 **Shock Records responds to** Australian repeat of parallel-import restrictions with plans to

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- 81 **The Modern Age:** Severi Mary Three rises above past posts with new hot single.
- 82 **Air Waves:** Budding artist Jennifer Paige breaks through with surprise hit "Crush."



SEVERTI MARY THREE: P. 81

83 **Music Video:** Festivals to showcase leading directors' work.

**FEATURES**

64 **Update/Lifelines:** Hard Rock Cafe bows second Seleno Rock.

92 **Between The Bulletts:** Beatie Boys stay hello in a big way with their latest.

94 **Chart Beat:** Songs by Hot David, Burt Bacharach, and Bob Dylan are on the charts again.

93 **This Week's Billboard Online**

75 **Classified**

94 **Market Watch**

94 **Homefront:** Musician magazine's CD compiler "A Little On The CD Side, Vol. 30" is now available.

**Gospel Choir Stalwart O'Landa Draper Dies**

BY LISA COLLINS  
**LOS ANGELES**—The gospel industry is mourning the loss of O'Landa Draper, a five-time Grammy-nominated gospel recording artist whose Memphis-based choir, the Associates, was dubbed "the choir of the '90s." Draper died July 21 in Nashville of renal failure. He was 34.

Draper's death came as a huge shock to a gospel community that had viewed him as a solid force on its increasingly competitive choir scene since his 1990 *World Records* debut, "Do It Again."

Draper founded the 70-voice choir in 1986. It got its first professional break singing backup on Shirley Caesar's 1989 release, "I Remember Mama." Six releases have followed, five of which received Grammy nominations. His biggest-selling album,

"Above & Beyond," which sold nearly 70,000 units upon its release in 1991, earned him a Stellar Award and a Dove nomination. In 1994, he and his choir were selected to perform with Billy Joel on the live telecast of the Grammy Awards.

A move to Warner Alliance in 1995 yielded two releases—"Gotta Feelin'" and his current album, "Reflections," which was released in April. Stressing professionalism, Draper said once that his vision was "to present a better and more disciplined choral sound and to show that gospel choirs are not just about the shouting, but the performance

and the message." Draper, who was in Nashville for a series of meetings with executives at Warner Alliance Records regarding future releases, became ill upon his arrival in the city and was hospitalized at Meharry General Hospital, where he later died.

Draper is survived by his mother, Marie Draper; a sister, Teresa; and his fiancée, Patricia Smith, who is a member and co-director of the Associates. He will be remembered in a series of memorial services, beginning with a private funeral July 24 in Memphis and culminating with a memorial service at the Gospel Music Workshop of America, where he had been scheduled to perform. A date for the memorial service had not been set by press time.



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# Nile Rodgers Ramps Up Music Firm

## Venture Includes Former Touchwood Distrib., New Label

BY ED CHRISTMAN

**NEW YORK**—Nile Rodgers, co-founder of Chic and a well-known record producer, is getting back in action on the business side of the music industry with the purchase of an independent distribution company and the start-up of a new label.

Rodgers has acquired Touchwood Distribution and remained the company's Sumbing Distribution to coincide with the launch of his Sumbing Else Records label. The first release from the Sumbing label will be a live album from Chic, recorded in Babylon, Japan, in 1996 on the day before the group's co-founder, Bernard Edwards, passed away. That album will also include the last four studio tracks completed by Edwards and Rodgers.

Touchwood, a 4-year-old company previously affiliated with the label of the same name, is currently on the map through the distribution of the self-titled album from the DLR Band, the latest project from David Lee Roth. The set has earned 26,000 units since its release in June, according to SoundScan. Terms of the acquisition were not disclosed.

Touchwood, the label, sold its distribution company because it wanted to focus its energies on music. The label recently merged with Zero Hour Records to form Touchwood Zero Hour Entertainment (Billboard, July 18).

As to why he acquired a distribution company, Rodgers says, "I really wanted to be in a position to influence the destiny of product, especially my own product."

In addition to the DLR Band on Wawazai! Records, Touchwood also distributes Alchemy Records, Cash Only Records, Dancefloor, Echo International, Flex Records, Gamma Records, Harmony Park International, Horse Play Records, Koda Publications, Lizard Records, Realia Mafia, Pelican Sound Recordings, Pendium Entertainment, Say See Records, The Set, Sound Masters, Upwrap Entertainment, Whirled Records, and Xemu Records.

The company also is still distrib-

uting the Touchwood family of labels, with a decision pending from Touchwood Zerohour as to whether that relationship will continue.

Sumbing Distribution executives decline to provide current sales volume, but Billboard estimates that the company will achieve \$7 million in sales in the current year. Rodgers adds, however, that with the labels he is negotiating to bring on board, Sumbing could generate \$15 million to \$20 million in billing in its first fiscal year under its new ownership.

Sumbing Distribution is overseen by Irv Biege, president. Biege's history in the record business includes stints at Motown, Bell Records, Resonance Records, and Boardwalk. Andy Uterano, previously VP of

(Continued on page 29)



**Good As Gold.** Pat Boone's Gold Label record company, whose roster includes Pettie Page and Glen Campbell, recently announced a merger with Honest Entertainment, a label boasting pop standards, jazz, classical, and Celtic acts. The newly formed endeavor will strive to market pop standards music to the over-30 demo. Showman cementing the deal, from left, are Honest Entertainment owner Jim Long and Boone.

# Rykodisc Sale Imminent

**NEW YORK**—The long-anticipated sale of Rykodisc to Islandlife is expected to close within a week, according to sources (Billboard/Bulletin, July 23).

The deal would be worth more than \$25 million, including a tranche to be paid at a later date. The deal is being handled by the Salem, Mass.-based company, sources say. Ryko will remain under the current management of the label co-founders Don Rose and Arthur Mann.

An Islandlife spokesman declines to comment, and Ryko executives were unavailable at press time.

The bulk of the funds generated by the label's sale are expected to be disbursed to Ryko creditors and Genesis Merchant Group, a San Francisco-based investment company that is an equity owner in the label.

Islandlife, the parent company of the new multifaceted entertainment venture formed by Chris Blackwell after leaving PolyGram (Billboard, May 16), is said by sources to have signed a letter of intent to purchase Ryko in April (Billboard, May 9). At that time, the purchase price was believed to be in the range of \$22 million to \$35 million, including the performance-based component.

Islandlife has just issued its first albums, via its Palm Pictures record label: "In Search of the Lost Riddim" from Ernest Ranglin and "Nomad Soul" from Baaba Maal (Billboard, July 4).

Distribution and marketing of those releases was slated to be handled by Ryko, based on a short-range deal agreed to between the two companies, while the due diligence and other steps necessary to close the deal were being completed. ED CHRISTMAN

# Columbia Has Big Plans for 'Godzilla' Video

BY EILEEN FITZPATRICK

**LOS ANGELES**—Another giant movie is heading to retail this fall, but this one is no love story.

"Godzilla," the latest incarnation of the classic Japanese monster movie created by Toho Co. in the 1950s, will stamp its way onto shelves Nov. 3 with no suggested retail price but a \$14.95 minimum advertised price (MAP).

The Columbia TriStar Home Video title will be bolstered by cross-promotions from Dursell and Dreyer/Edy's Ice Cream.

Other noteworthy news, 20th Century Fox Home Entertainment is

# Next 'UniGram' Task: Integration

BY ADAM WHITE

**LONDON**—Having recently firmed up the top-level management team for the soon-to-be-combined Universal and PolyGram, Universal parent Seagram is now turning its attention to the task of integrating the companies' vast operations.

Universal and PolyGram have established the first group of teams responsible for evaluating and recommending how to best accomplish this. In addition, the Boston Consulting Group has been hired to assist in the process.

Nine business sectors are covered by the first line of teams: publishing, global marketing, global manufacturing and logistics, finance, human resources, information technology, business and legal affairs, real estate, and purchasing.

Four of these sectors have two team leaders, one from each company's relevant department. In

business affairs, for example, they are PolyGram general counsel Richard Constant and Universal Music Group senior VP Michael Outfitt. The other five teams are headed by a senior executive from one of the merging companies. In global marketing, for example, it is PolyGram senior VP of pop marketing David Munnis.

The teams' findings "will eventually shape the new company," says Universal Music Group chairman/CEO Doug Morris and PolyGram CEO Jan Cook in a memo distributed July 20 to employees at both companies worldwide. Staff was asked for "full cooperation" in the process and informed that, in the coming weeks, they'll be told about other teams, which are likely to include such areas as distribution and communications.

Scourers at the record companies confirm that a consulting firm has been hired and the corporate

(Continued on page 32)

rush-releasing "Hope Floats" to stores on Oct. 20 at only \$19.98, with a \$13.95 MAP.

The title, which stars Sandra Bullock and Harry Connick Jr., will be supported by top-market radio promotions, which will highlight the title at the Capitol Records soundtrack.

Dropping to No. 11 on The Billboard 200 this issue, the album peaked at No. 4. The film made \$55 million at the box office.

"Godzilla" has made \$135 million at the U.S. box office, a figure that was widely reported to be disappearing in the record company's statement based on its \$100 million production cost.

But Columbia executive VP Paul Culberg calls the reports "meaningless" and expects the film to over-perform on video.

"This movie has made \$135 million, and that ain't chopped liver," says Culberg. "Our research indicates that this will be a good rental title, which also allows a sampling

(Continued on page 29)

# VSDA Keeping Door Open For Adult Exhibitors

## Rival L.A. Expo Planned For '99; Adult Absence Could Hurt Main Show

BY SETH GOLDSTEIN

**NEW YORK**—The Video Software Dealers Assn. (VSDA) probably will see a glut of adult exhibitors that have pulled out of the annual VSDA Convention to start a show of their own next year (Billboard, July 25).

"We are studying the situation," says VSD spokesman Kelli Clayton.

"They do want to work with us in some capacity," says Paul Fishbein, president of AVN Publications, which has sponsored the VSDA adult exhibit area since 1966.

Fishbein's 50,000-square-foot Adult Entertainment Expo will be held next year at the Shrine Auditorium in Los Angeles, a short drive from the VSDA's show at the Convention Center. Both conventions are scheduled for July 11-12, 1999.

The big question is whether the adult department will significantly affect VSDA attendance. Retailers, even those who don't carry porn, like to see the sights and collect performers' autographs.

However, Fishbein says, "I can't tell you if we had any influence." Clayton describes the "financial impact" of the adult section, which usually occupies 5%-10% of VSDA floor space, as "not very significant. It's less than 5% of our income."

But adult veterans like David James, president of Vivid Interactive in Los Angeles, think the ripple effect will severely damage VSDA. Without the Expo nearby, James warns, attendance "could be cut in

(Continued on page 32)

# WIPO Bill Making Headway, But Web Issues Still Loom

BY BILL HOLLAND

**WASHINGTON, D.C.**—Congressional passage this session of legislation to allow U.S. ratification of the World Intellectual Property Organization (WIPO) international treaties grows more certain as lawmakers prepare for a House floor vote in early August.

At this juncture, Speaker of the House Newt Gingrich has said he wants the vote scheduled before Congress breaks for recess Aug. 3. The House vote on H.R. 2281—the Digital Millennium Copyright Act of 1998—follows a July 17 markup of the

bill by the House Commerce Committee (Billboard/Bulletin, July 18).

However, insiders also forecast that final agreement in the House may come only after a jurisdiction "turf" battle on the floor between members of the Judiciary Committee and the Commerce Committee. A growing debate over copyright and music downloading by companies that digitally transmit music online and record labels represented by the Recording Industry Assn. of America (RIAA)—which was to be the subject of July 23 meeting

(Continued on page 32)



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## MATCH THE VMA NOMINEE TO THEIR PROBABLE ACCEPTANCE SPEECH

WILL  
SMITH

- Denounces the entire industry and implicitly slams record company with which they just signed a multi-million dollar deal...and thanks Doug Morris.

CHUMBAWAMBA

- Extends public invitation to Rammstein to record with them "anytime, anywhere."

PRODIGY

- Fueled by near-lethal combination of malt liquor, Krispy Kreme donuts and Viagra, delivers a rambling nine minute speech on the "underappreciated genius of Kraftwerk."

THE  
VERVE

- Wears a "We believe you Monica" T-shirt.

FIONA  
APPLE

- Thanks spiritualist, astrologer, herbalist, colonicist, vegan chef, yoga instructor, and "Larry, Sid, and all of the guys over at ICM."

MADONNA

- Mistakenly thanks the Dust Brothers for "making me take all of those piano lessons" and parents for "turning me on to that phat Opcode IV midi interface."

GARBAGE

- Wears something that they don't realize TV lights will render completely see-through.

PUFF  
DADDY

- Makes vague, lewd reference that involves her tour manager, Ike Hanson and a six-pack of Zima, and thanks Doug Morris.

DAVID  
BOWIE

- Sprints to stage and proceeds to get inappropriately jiggy wit it.

MARIAH  
CAREY

- Changes their medication 20 minutes before stage time, and forgets to thank Doug Morris.

BUSTA  
RHYMES

- In a bizarre turn, pays homage to recently-deceased parent by singing "Papa Can You Hear Me?" in note-perfect Castilian Spanish.

NATALIE  
IMBRUGLIA

- Sends Yanomano tribesman to accept award and thanks "the fans, MTV, Ahmet Ertegun," and then yells "and I'll see the rest of you at Sky Bar later!"

98   MUSIC  
AWARDS



SEPTEMBER

10<sup>TH</sup>

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MTV VIDEO MUSIC  
AWARD NOMINEES

## C A T E G O R I E S

## BEST VIDEO OF THE YEAR

- Brandy & Monica / The Boy Is Mine
- Madonna / Ray Of Light
- Puff Daddy & The Family featuring The Lox, Lil' Kim, The Notorious B.I.G. & fuzzbubble / It's All About The Benjamins (Rock Remix)
- Will Smith / Gettin' Jiggy Wit It
- The Verve / Bitter Sweet Symphony

## BEST MALE VIDEO

- David Bowie featuring Trent Reznor / I'm Afraid of Americans (nine inch nails remix)
- Busta Rhymes / Put Your Hands Where My Eyes Could See
- Eric Clapton / My Father's Eyes
- Brian McKnight / Anytime
- Will Smith / Just The Two Of Us

## BEST FEMALE VIDEO

- Fiona Apple / Criminal
- Mariah Carey featuring Puff Daddy & The Family / Honey (Remix)
- Natalie Imbruglia / Torn
- Madonna / Ray Of Light
- Shania Twain / You're Still The One

## BEST GROUP VIDEO

- Backstreet Boys / Everybody (Backstreet's Back)
- Garbage / Push It
- matchbox 20 / 3 A.M.
- Radiohead / Karma Police
- The Verve / Bitter Sweet Symphony

## BEST RAP VIDEO

- Busta Rhymes / Put Your Hands Where My Eyes Could See
- Master P featuring Fiend, Silk The Shocker, Mia X, & Mystikal / Make Em Say Uhh!
- The Notorious B.I.G. featuring Mase & Puff Daddy / Mo Money Mo Problems
- Pras featuring Ol' Dirty Bastard & Mya / Ghetto Supastar (That Is What You Are)
- Will Smith / Gettin' Jiggy Wit It

## BEST DANCE VIDEO

- Backstreet Boys / Everybody (Backstreet's Back)
- Janet Jackson / Together Again
- Madonna / Ray Of Light
- Prodigy / Smack My Bitch Up
- Will Smith / Gettin' Jiggy Wit It

## BEST ROCK VIDEO

- Aerosmith / Pink
- Foo Fighters / Everlong
- Dave Matthews Band / Don't Drink The Water
- Metallica / The Unforgiven II

## BEST ALTERNATIVE MUSIC VIDEO

- Ben Folds Five / Brick
- Garbage / Push It
- Green Day / Time Of Your Life (Good Riddance)
- Radiohead / Karma Police
- The Verve / Bitter Sweet Symphony

## BEST NEW ARTIST IN A VIDEO

- Cherry Poppin' Daddies / Zoot Suit Riot
- Chumbawamba / Tubthumping
- Fastball / The Way
- Natalie Imbruglia / Torn
- Mase / Feel So Good

## BEST VIDEO FROM A FILM

- Aerosmith / I Don't Want To Miss A Thing (Armageddon)
- Beck / Deadweight (A Life Less Ordinary)
- Celine Dion / My Heart Will Go On (Love Theme from Titanic) (Titanic)
- Goo Goo Dolls / Iris (City of Angels)
- Pras featuring Ol' Dirty Bastard & Mya / Ghetto Supastar (That Is What You Are) (Bulworth)
- Puff Daddy & Jimmy Page / Come With Me (Godzilla)

## BEST R&amp;B VIDEO

- Brandy & Monica / The Boy Is Mine
- Wyclef Jean featuring Refugee Allstars / Gone Till November
- K-Ci & JoJo / All My Life
- Usher / You Make Me Wanna

## BREAKTHROUGH VIDEO

- Busta Rhymes / Put Your Hands Where My Eyes Could See
- Garbage / Push It
- Sean Lennon / Home
- Madonna / Ray Of Light
- Prodigy / Smack My Bitch Up
- Roni Size / Repraent / Brown Paper Bag

## VIEWER'S CHOICE

- Celine Dion / My Heart Will Go On (Love Theme From Titanic) (Titanic)
- Green Day / Time Of Your Life (Good Riddance)
- matchbox 20 / 3 A.M.
- Puff Daddy & The Family featuring The Lox, Lil' Kim, The Notorious B.I.G. & fuzzbubble / It's All About The Benjamins (Rock Remix)
- Will Smith / Gettin' Jiggy Wit It

# Plug-In Is Epicenter For Net Topics

## Online Execs Say Music Biz Relations Could Be Improved

BY DOUG REECE

**NEW YORK**—Plug-In '98, the "new music meets new technology" conference held July 15-16 here, proved the demand for a host of related announcements from the technology sector, as well as the site for lively industry debate about hot-button issues like online licensing fees and World Wide Web sales strategies.

Kicking off the series of panels and roundtables, Mark Mooradian, senior analyst of host company Jupiter Communications, released study results that predicted a disappointing \$30 million in revenue from digital download—the digital distribution of music—by 2002. Mooradian advocated, however, that labels continue expanding into digital distribution as a means of undermining the demand for pirated music online.

At the Internet Music Summit at the conference, of which Billboard was a sponsor, proved to be whether it is fair for record labels to collect an additional licensing fee from companies transmitting digital music over the Internet.

The battle pits new media collective the Digital Media Assn. (DMA) vs. the Recording Industry Assn. of America and hinges on legislation being considered under the World Intellectual Property Organization copyright treaties (Billboard, June 27). The debate was slated to be discussed July 23 in Washington, D.C. (see story, page 6).

Other subject areas in hallways and during panels, including the "New Music Meets New Technology" session. Kevin Conroy, senior VP of marketing for BMG Entertainment, said the issue was threatening the label group's relationship with DMA members, which include RealNetworks, a2i, and Liquid Audio.

"In the absence of a negotiated settlement, it will adversely affect our ability to move forward and continue to enjoy the benefits of work-

ing with these companies," said Conroy. "We think this issue should be addressed immediately, and we should move forward to build business and create the wisdom of major labels withholding such content as music videos from online broadcasters. "If MTV didn't exist, if the labels had stifled it and stomped on it when it started and we're not going to provide any content; there's a rights issue here, the music business would be worse off than it is," he said.

All the clashing opinions aside, the wealth of announcements at and surrounding the conference indicates that the new media business continues to grow rapidly. Among them: • David Bowie announced the formation of BowieNet (www.davidbowie.com), an Internet service provider (ISP) that will launch Sept. 9. The ISP will service North American residents, then go global by the end of the year.

• Liquid Audio made several announcements, including the bow of the Liquid Music Network, which will sell, via digital download, content

Atlantic Records (U.S.) GM Ron Shapiro, noting MTV programming guidelines, said that the Internet is proving a valuable new means of exposure. "Effectively, [MTV] told us that unless something is a radio hit, it's not going on the channel, except in some interesting cases, so I've shrunk the video budget," he said. "I'm making far fewer videos for MTV and VH1 and putting far more money into the Internet because the consumer is speaking back to us there."

At the session "Getting The Bands To The Fan: Selling CDs Online," Mike Farasse, VP of Tower Records, raised another prickly issue when he took fellow online retailer CDnow to task for allegedly commodifying and devaluing music with deep-discount programs such as its controversial Grammy sale (Billboard, March 7).

Launch CEO David Goldberg, meanwhile, speaking at the session dubbed "Creating The Buzz: The Role Of Web-Based Music Content," offered the wisdom of major labels withholding such content as music videos from online broadcasters. "If MTV didn't exist, if the labels had stifled it and stomped on it when it started and we're not going to provide any content; there's a rights issue here, the music business would be worse off than it is," he said.

All the clashing opinions aside, the wealth of announcements at and surrounding the conference indicates that the new media business continues to grow rapidly. Among them: • David Bowie announced the formation of BowieNet (www.davidbowie.com), an Internet service provider (ISP) that will launch Sept. 9. The ISP will service North American residents, then go global by the end of the year.

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(Continued on page 82)

# Pioneering Label Exec

## Jim Tyrrell Dies At 67

BY IRV LICHTMAN

**NEW YORK**—Jim Tyrrell, who had a pioneering career in the music industry as an executive, musician, and personal manager, died of heart failure July 20 in New York. He was 67.

Tyrrell, a prolific live and studio musician in his native New York, had a 10-year career at what was then CBS Records, starting in 1968 as a product manager at Columbia. From 1970 to '78, he worked at Epic Records and CBS Associated Labels under Ron Alexander, now head of the National Record Co. in New York.

At the time, Tyrrell was believed to have been the first African-American to hold the title of senior VP at the company, Alexander says. Tyrrell also was a pioneer as a major-label black executive who handled sales for both black and white artists. During his years at CBS Records, he mapped sales programs for such artists as Clint

Holmes, Jeff Beck, LaBelle, Harold Melvin & the Blue Notes, the O'Jays (via Philadelphia's A&R Records), Cheap Trick, Ted Nugent, and REO Speedwagon, among many others.

After leaving CBS, Tyrrell formed F-Electric Records, which was distributed by RCA Records. Later, he served as managing director of the Kingston, Jamaica-based Tuff Gong Ltd., founded by the late Bob Marley.

In recent years, he was a consultant and personal manager.

Tyrrell was a founding member and officer of the Fraternity of Recording Executives and of the Black Music Assn. He conceived and founded the PACE Scholarship Fund to benefit high school graduates with intentions to go to college.

He is survived by his wife, Ruby; two daughters, Joy and Cheryl; a son, Milton; and grandchildren Chad and Ryan.

A memorial service is scheduled for Monday (27) at the National Black Theatre in New York. The family requests that in lieu of flowers donations be made to the National Black Theatre or WBAI New York.

# New Label To Produce Games Music

**BY DON JEFFREY**  
**NEW YORK**—As record companies start to bet that the explosion in soundtrack sales will spread from movies to games, a new label, RED Interactive, has formed to produce music for video and computer games and market the audio albums at retail.

Mitchell Wolk, VP of finance and administration for RED Distribution, which has launched the new label, says, "We're becoming a bridge between the gaming world and the music world."

Label executives say that they will

focus on taking the albums, which will include previously released music as well as newly commissioned tracks, into mainstream retail.

"We see an opportunity to take up-and-coming new acts and older licensed tracks and put them together," says Paul De Gooyer, director of marketing and A&R for RED, which will market the releases. "The record should stand on its own," he says.

There has been a surge of interest in game soundtracks following the revitalization of the industry through the development of more advanced gaming platforms and the increased penetration of personal computers into homes. The games market was about \$5 billion last year, and industry sources estimate that it will exceed \$6 billion this year.

Other labels in recent years have tried to market game soundtracks but without much sales success so far. One of the biggest titles conceived solely to a video game has

(Continued on page 82)

**RECORD COMPANIES.** Trauma Records in Los Angeles names Mike Jacobs senior VP of artist development. He was CEO of Way Cool Music.

Mercury Records in New York promotes Dave Levy to VP of artist development and international marketing and Robert Tangel to national director of pop/alt sales. They were, respectively, VP of international marketing and manager of A&R.

Scott Finck is appointed VP of pop promotion at Hollywood Records in Burbank, Calif. He was national director of CHR promotion at Atlantic Records.

Collin A. Stanback is named director of A&R at Virgin Records in Los Angeles. He was an A&R rep at Geffen Records.

Laura Swanson is promoted to senior VP of publicity and Buddy



JACOBS TANGEL

Deal is appointed Los Angeles local promotion manager at A&M Records in Hollywood. They were, respectively, senior director of national publicity and Los Angeles regional promotion rep at Revolution Records.

Scott Richman is promoted to senior director of marketing at BMG Entertainment North America in New York. He was director of marketing.

Arista/Nashville promotes Mike Slatard to director of A&R. He was

manager of A&R. B&C Records in New York names Lynn Hazan senior director of finance and administration. She was director of finance and administration for BMG International.

J.R. Rich is named director of publicity for Blue Note Records in New York. She was senior account executive at DL Media.

Orhison/Orby Records in Nashville appoints Keith Gibson director of sales. He was director of sales at Honest Entertainment.



STANBACK FINCK

Ryodisc in Salem, Mass., promotes Ron Decker to director of product management. He was product manager.

Ralph Cavallaro is named director of information resources and technologies at MCA Records in Universal City, Calif. He was project manager with Universal Studios Information Technology Group.

GoodNoise Corp. in Palo Alto, Calif., names Samuel Pearman VP of A&R and media development and Gary Culpeper executive VP of



RICHMAN LAMBERT

business affairs. They were, respectively, president of 415 Records and an entertainment lawyer.

**PUBLISHING.** BMG Songs in Los Angeles promotes Brian Lambert to senior director of film and TV music. Ron Brozman is manager of film and TV music, and Stacey Wallen to manager of TV licensing. They were, respectively, director of film and TV music, manager of TV music licensing, and film and TV music assistant.

# 40 Years Of The Top 40

What was the highest entry by a debut artist?

Which male artist has the most Top 10 hits?

Which label has the most #1 hits?

Who has the most consecutive years with a Top 40 single?

What are the top HOT 100 "Love" songs of all time?

Which producer has the most #1 hits?

What group has the most charted hits?

What song spent the most weeks at #1?

Which female artist has the most top 40 hits?

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NARM 40TH ANNIVERSARY - Issue Date: Sept. 12 • Ad Close: Aug. 18

CLASSICAL MUSIC - Issue Date: Sept. 12 • Ad Close: Aug. 18  
40 YEARS OF THE TOP 40 - Issue Date: Sept. 19 • Ad Close: Aug. 25  
CHRYSALIS 30TH ANNIV. - Issue Date: Sept. 19 • Ad Close: Aug. 25

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# ARTISTS & MUSIC

POP • ROCK • R & B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

## Hill Gets Head Start On New Solo Set

### Early Radio Play Bodes Well For Ruffhouse/Columbia Album

BY ANITA M. SAMUELS

LOS ANGELES—With two tracks currently among the most played at R&B radio nationwide, rapper/vocalist Lauryn Hill has quickly laid to rest any doubts about her visibility as a solo artist while providing a solid starting point for the release of her debut solo album, "The Miseducation of Lauryn Hill."

The set is due Aug. 25 in the U.S. on Ruffhouse/Columbia, with simultaneous international release planned.

Hill, one-third of the Grammy-winning rap group the Fugees with Wyclef Jean and Praskezi Michel, has secured at radio this summer with "Can't Take My Eyes Off Of You," a Frankie Valli cover, and "Lost Ones." Only the latter is on the album, although it is not the first label-sanctioned single.

According to Broadcast Data

Systems, "Lost Ones" garnered 524 spins at radio for the week ending July 9. "Can't Take My Eyes Off Of You," meanwhile, had 434 spins in the same time frame.

Vinnie Brown, PD of WBSL, an



HILL

R&B outlet in New York, says that "Lost Ones" seems to be getting a good reaction based on the anticipation of the album by listeners. "If this is a taste of what she can do on her own, it will work."

According to Chris Schwartz, CEO of Ruffhouse, "Can't Take My Eyes Off Of You" was picked up by radio stations from the home video version of the 1997 Warner Bros. film "Conspiracy Theory." The song, he adds, isn't part of the soundtrack and serves as background music during the film's ending credits.

"Lost Ones" began its radio journey as what Schwartz calls a "limited-edition" vinyl single. "We felt it was important to re-establish her with the core hip-hop audience. We did an exclusive mailing to top mix-show jocks," he says, to kick off the label's pre-release campaign for the album.

To follow up at radio, the label will ship the album's first official single, "The Way That Thing," to R&B outlets Aug. 10; there are no plans for a commercial release. On Aug. 4, (Continued on page 29)

## Rammstein Hits U.S.

### German Band Makes Impact Via Motor/Slash

BY DOUG REECE

LOS ANGELES—It wouldn't be a stretch to call German industrial hardcore act Rammstein the most unlikely Heatsseeker Impact story of the year.

The Motor/Slash band, known for darkly themed music sung in the group's native tongue and an outrageous live show that includes members setting themselves on fire or crowd-surfing in an inflatable raft, has parlayed a word-of-mouth following and 10 U.S. shows into regular MTV and radio airplay, as well as a flood of mainstream and underground press.

As an indication of the act's breakthrough popularity, its album, "Sehnsucht," broke into the top 100 of The

Billboard 200 in the July 25 issue at No. 80, up 28 spots from its previous week's standing of No. 108. The album, which moves up this issue to No. 60, has sold more than 113,000 units since its U.S. release Jan. 18, according to SoundScan.



RAMMSTEIN

Petra Husemann, head of progressive music at PolyGram's Berlin-based Motor affiliate, attributes the German-speaking group's U.S. success to the fact that the German language has become part of the music that fans sing along to. PolyGram president Wolf-D. Grammatz, on the other hand, sees the Rammstein phenomenon as a sign of a young generation trying to escape everyday life and career pressures (Continued on page 24)

## Boukman Eksperyans Sets Off A 'Revolution' On Tuff Gong

BY ELENA OUMANO

Founded in 1980 by husband-and-wife team Mimerose "Manzie" and Theodore "Lolo" Beaubrun, Boukman Eksperyans has always been much more than a band, and its sway over Haitian hearts and minds has never been stronger.

Taking its name and direction from the Jamaican Jacob Boukman, who unified Haiti's slaves by creating voodoo, this raucous or roots ensemble's fourth album, "Revolution," released worldwide by Tuff Gong International on July 21, reinvents the warrior/priest's powerful legacy. Recorded in Fugees Wyclef Jean's New Jersey studio and mixed in



BOUKMAN EKSPERYANS

Brooklyn, N.Y., it is Boukman's finest album yet and has retailers and radio programmers predicting a strong response. Equal parts temple devo-

(Continued on page 29)

## Dreams Come True Plots U.S. Breakthrough

### Virgin Campaign Aims To Help Japanese Pop Trio Overcome Odds

BY CHUCK TAYLOR

NEW YORK—When Japanese superstar pop act Dreams Come True releases its first English-language album in the U.S. Tuesday (28), its band name will become a self-fulfilling prophecy.

Positioned as a long-term worldwide priority for Virgin Records, the project, "Sling 'n' Ring 'n' Die," opens a new chapter in the decade-long career of the act, which has long had a goal of spreading its brand of joyous musical romance and hope far from its own home turf. Since forming in 1988, Dreams

Come True—comprising thirtysomethings Masato "King Masu" Nakamura as the musical mastermind, lead vocalist/lyricist Miwa

Yoshida, and keyboardist Takahiro Nishikawa—has released nine albums in Japan, with sales exceeding 25 million, according to label sources. In addition to being one of the all-time best-selling artists in Japan, the group has garnered 13 hit singles that have sold some 13 million copies. It has also toured in support of each project, reaching an audience high of

500,000 fans over the course of 10 dates in 1995. In addition, the act has been active in TV and film soundtracks, video game soundtracks, and producing other artists. In short, Dreams Come True is a household name in Japan.

The band's attempt to crack the U.S. market isn't its first foray overseas. In recent years, the act has broken through in Hong Kong and Taiwan, selling more than 100,000 copies of its 1996 album, "Love Unlimited," in the latter territory, according to Sony Music Entertainment Japan, its former label.

Until now, the act's presence in the American market has been limited (Continued on page 17)



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# Smith Follows Up 'Good Will' Boost

## Oscar-Nominated Artist Makes DreamWorks Debut With 'XO'

BY DYLAN BIEGLER

NEW YORK—More unpleasant events than Oscar nominations have been known to delay albums. But for Elliott Smith, who was making good time in recording his DreamWorks debut, "XO," his Oscar nomination for the track "Miss Misery" from "Good Will Hunting" was an obstacle. "That slowed me way down," says the musician seriously.

That Smith's Oscar-ceremony performance should coincide with his album's DreamWorks is, according to the label, a happy coincidence. But judging from the unprecedented packed houses at recent gigs and Smith's unlikely spot on the Academy Awards show, the hit film's soundtrack helped alert others to his talent.

"XO," due Aug. 25, is Smith's fourth solo album. His previous outings—"Roman Candle," released by Geffen Records, and the next two self-titled LPs and "Either/Or," by Kill Rock Stars—garnered the artist a loyal fan base captivated by Smith's songcraft. With predominantly acoustic guitar numbers and occasional forays into full-band arrange-

ments, Smith applies a sweet-voiced aesthetic and delicate poetic wordplay to lyrics on indie rock's standby topics: hard drugs, failed relationships, angst, and insecurity.

"XO" comprises more than 30 minutes of material—featuring Smith playing most instruments—while retaining the intimacy and immediacy of his solo acoustic work. "XO" is still clearly an Elliott Smith record, with its share of quiet acoustic numbers, detours into jazz, and songs about love, longing, and drunken stupor.

But Smith has flourished in the studio with a full range of instruments available to him; piano factors heavily into the mix on this album. "XO" producer Rick Rubin, who along with Tom Rothrock helped produce Smith's last album, "Either/Or," says the DreamWorks budget "certainly gave us a lot of freedom to pursue artistic concepts, like being able to get a double [string] quartet.

Luke Wood, DreamWorks A&R exec, maintains that it's an interesting about-face record, especially if you get into the paradigm of indie to major, is that there was a real continuity in communication" between Smith and the producers.

Smith's new album, Kill Rock Stars owner Slim Moon, and Smith's manager Margaret Mittleman all name the artist's strong vision as a chief virtue, one that adds to his value for the label. But that vision also makes Smith a challenge to market. "Elliott

(Continued on next page)



SMITH



Natalie Goes Platinum. Natalie Imbruglia is presented a plaque for platinum sales of her RCA debut, "Let Of The Middle," from label executives. Shown, from left, are Dave Novik, senior VP of international A&P; Jack Rovner, executive VP/GM; Imbruglia; Bob Jameson, president; David Fitch, senior VP of sales; and Ron Geslin, senior VP of national promotion.

# MTV's 'Fanic' Is Antidote For Industry Cynicism; Setzer Enjoys A Resurgence

MUST SEE TV: No matter how cynical one may be, it's hard to remain so while watching MTV's "Fanic," a nightly show devoted to admiring meeting their entertainment heroes. The program, which debuted July 6, surprises people who have submitted a videotape explaining the influence a musical artist, sports figure, or actor has had on them by firing them (with a friend or parent) to meet and interview that person. "Fanic" should be required viewing by all music-industry executives and artists as a reminder that every record still represented by some bar code but by a living, breathing human being.

Inspired by the parade of celebrities who host their own talk shows, Jeremiah Bogsgang, VP of series development at MTV, thought, "Wouldn't it be interesting to see a regular person interview their idol? Not just a fan who's infatuated with a celebrity, but someone who genuinely knows about that individual's life work and how it's made an impact on that person," he says.

Of course, that's not bringing up the issue of stalkers trying to get close to their prey by appealing to the fanatic. "We have a very elaborate screening process to prevent anything like that," says Bogsgang. "We really chose people who are interested in their work, not their personal life." Potential subjects are interviewed, as well as their families and friends, to "research" who the people are. One of the nicest aspects about the show is that those selected clearly aren't VJs-in-training or actor-wannabes. They are real people, some of whom are naturals in front of the camera, others who tug at their clothing, are articulate and nervous, and are incredibly endearing.

Despite the advance work, Bogsgang says, people are still genuinely surprised when they're told they're being whisked away to meet their idol. "They know they're a contender for the show, but they don't know beforehand that they've been accepted," says Bogsgang, who swears that the fans' questions are their own. "The only area where there's coaching is, if we know someone doesn't want to talk about a particular situation, say your marriage, we tell them it's off limits." Of course, one only has to watch the episode, where a fan tells "All My Children's" Susan Lucci how she's learned so much from Lucci's unprecedented number of losses at the Daytime Emmys—and see Lucci's pained, tight smile—to believe that people are given free rein.

While it would be nice to see somebody able to meet Secret Service agent State Madeline Albright or Children's Defense Fund head Marian Wright Edelman, that's perhaps too far-reaching a goal. And in a way, the series is about showing how the smallest of gestures—a phrase

in a song, a role in a movie that made someone laugh at an otherwise tremendously dark period in his or her life—can reverberate in someone's soul and effect change. And help the fan, just as someone else may have aided that person's idol, reach his or her dreams.

"Fanic's" initial sale of shows ends Aug. 14. However, Bogsgang says, depending upon "viewer response," the show may continue.

JUMP JIVE AN SMILE: Call it the result of extremely hard work and great timing, Interscope Records artist Brian Setzer is having the biggest album of his post-Cats career: "The Dirty Doogie" from the Brian Setzer Orchestra (BSO), jumps to No. 26 on this issue's Billboard 200, making it Setzer's highest chart mark since "Rant 'N' Rave With The Stray Cats" hit No. 14 in 1983. The BSO's 1996 album, "GuitarSlinger," failed to make the chart.

While Setzer's manager, Dave Kaplan, is more than willing to concede that Setzer's success is partly due to the swing movement sweeping the country, he's quick to add that this is also the "culmination of years of hard work on Brian's part. Six years ago, when he first started with a 17-piece orchestra, people looked at him like he was a guy with a square head and one eye going into a modeling agency... For five years, he's been across the country, every year going up to larger and larger venues without benefit of radio or video play. So there has to be a tip of the hat to word-of-mouth from all that touring—that can't be underestimated."

The first single from the album, a remake of "Jump Jive An' Wail," is making inroads on Billboard's Modern Rock Tracks chart and is certainly benefiting from exposure the song received in a Gap khakis TV spot, even though Setzer's version is not included in the ad. Setzer's song is also being worked at top 40, hot AC, and triple-A radio. The BSO is on tour through August.

STUFF: Alanis Morissette, whose new album will be out Nov. 3 on Warner/Bros. will do a U.S. club tour beginning in October (Billboard/Baker, July 20)... Knecker ears than mine pointed out that Joe Peack, whose upcoming Columbia set we wrote about last issue, also had an album out in the '60s on Brunswick Records... Entertainment law firms Epstein, Levinsohn & Weinstein and Bodine & Hurwitz have merged into Epstein, Levinsohn, Bodine, Hurwitz & Weinstein, LLP. The two companies have shared New York office space since 1994... A PAJ super VP Troy Blakely is relocating from New York to Los Angeles, where he will be head of the booking agency's L.A. music department.

# For Mr. Jones' Ali Dee, Band's Debut Set On A&M's Destiny

BY CARRIE BELL

LOS ANGELES—Ali "Dee" Theodores Jones believes in destiny, as the name of his first single from his band's Aug. 25 A&M debut, "Hall Mary," affirms.

"I feel this record in my whole mind and body and soul because everyone has a positive energy about it—the label, the musicians, me," says the native New Yorker. "It must be destiny because it just feels right to better than any other projects I've been associated with. I've been associated with. I renewed my interest in the biz."

His previous lack of excitement almost caused Ali Dee to quit music entirely, despite successful affiliations with Big Daddy Kane, Eric B. & Rakim, and Aaron Hall as a member of the Bomb Squad. He had set last May 31 as a resignation date.

"The date was for real. I was going to sell my studio, pack my bags, and maybe be sell some cars, because I was tired of the wear and tear, the hustle," Ali Dee says. "I didn't know how much longer I could go through a valley. It takes a lot of mental energy to be down, and I experience some really bad days."

Revelation hit last January when Ali Dee broke into a spontaneous hip-hop improvisation of AC/DC's "Back In Black" with other musi-

cians at Butch Vig's Wisconsin studio. They would become the core of Mr. Jones, which consists of Ali Dee on lead vocals, guitarist Brendan Brown, bassist Rich Lyle, drummer Bob Pfeiffer, rhythm guitarist Todd Christy, DJ EZMuz, rhythm vocalist CJ'esee Bonnee, and reggae-style rapper Mr. Phang.

"Mr. Jones made me think I had been looking in the wrong mirror for joy and happiness. I just needed to let my creative juices flow." The 26-year-old Ali Dee says. "But we didn't sign a deal until a week before the date. We were living on the edge."

The gang ended up with a contract at A&M Records, which had happened under abnormal circumstances.

"Lauren Zelisko, our A&R person in New York, sent me a tape. [I usually sit around for a bit before I even start getting to them]," says A&M chairman/CEO Al Casper. "Lauren was on vacation, so I tracked [Ali Dee] down myself, and we hit it off. I went to New York to meet him and

(Continued on page 29)



MR. JONES



by Melinda Newman

## SMITH

(Continued from preceding page)

lloft's so unique," says DreamWorks head of marketing and promotion Bruce Tenenbaum, "that you don't want to follow some kind of cookie-cutter technique."

Not surprisingly, the notoriously soft-spoken Smith would rather concentrate on the music. "They [DreamWorks] seem to have ideas about what to do, and sometimes they'll run those ideas by me, and if one seems really like something I wouldn't want, they seem fine with me saying so. By and large, I kind of stay out of it."

Mittleman observes that "Elliott understands what he has to do, but he won't compromise himself or put himself in a place where he seems fake or not organic."

Tenenbaum says that taking it slow will be a priority. The marketing technique will focus on touring and exposing more people to Smith's recordings, because, as Tenenbaum says, "once you have seen Elliott live or heard his music, you want more."

Moon describes the first time he heard Smith play live, in 1994, as a revelation. "I have only experienced this feeling four times in my life," says Moon. "There's this person I've never given any thought to, and I realize they're a genius and that they have unlimited potential. That happened with Elliott."

Moon likens Smith to R.E.M., whose first hit happened more than five albums into the band's career.

Wood observes that "the reason Elliott has people singing along to every song is that you're seduced by the music as opposed to the marketing. We want to continue that process while broadening the base but make sure it's about subtlety."

"I know from the small-scale success of 'Miss Misery' that his fan base could be a lot wider," says Wood. "He could reach an extremely large audience not limited by a demo."

Retail and radio sources echo Wood's sentiment. Rick Lange, buyer and assistant manager at the Rhino Records store in the university town of New Paltz, N.Y., says, "I know the new album's going to do very well here. We constantly sell all three of his records. None of Smith's fans are going to be disappointed with 'XO.'"

According to SoundScan, "Either/Or" has sold 40,000 units.

Lange adds that "it's 100% given" that Smith's soundtrack contributions to "Good Will Hunting" positively affected catalog sales. The same is true at Rock Records in Chicago, where manager/buyer Anthony Lyons observes that at this more mainstream-oriented store, sales of Smith's "Either/Or" "depended a lot on 'Good Will Hunting.'"

Jayn, assistant PD at modern rock KNRK Portland, Ore., says that spins of "Miss Misery" elicited "great phone response—not in terms of people calling in and asking 'Who is this?' but rather calling in and saying 'I'm so glad you're playing Elliott Smith!' Everyone can empathize with how deeply he expresses the varying spectrum of emotions, and that's the hallmark of any successful songwriter—that he can key into a tiny part of everyone listening."

Assistance in preparing this story was provided by Jenny Land in New York.

# RODNEY "DARKCHILD" JERKINS

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has been nominated for an MTV Video Of The Year Award, MTV R&B Video Of The Year Award, and has held a #1 spot on the Billboard Charts for 8 weeks.

This young phenomena is also an Executive Producer of Brandy's Platinum Album,

## "Never Say Never"

which has peaked at #1 according to the soundscan R&B overall album sales chart and now Brandy's second single, "Top Of The World" featuring Mase is quickly climbing up the charts.

### WHAT'S NEXT?

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MONICA

MARY J. BLIGE

COKO (SWV)

MICHAEL JACKSON

WHITNEY HOUSTON

BLACKSTREET

JANET JACKSON



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**Top Of The World:** Produced by Rodney Jerkins and Brandy.  
Written by: Rodney Jerkins, Frederick Jerkins III and Lashawn Daniels.

**The Boy Is Mine:** Produced by Rodney Jerkins and Brandy.

Composed and arranged by Rodney Jerkins.

All music by Rodney Jerkins. Monica's vocals produced by Dallas Austin and Rodney Jerkins.  
Written by: Rodney Jerkins, Brandy, Frederick Jerkins III, Lashawn Daniels, Japhe Tejeda.

Advertising by Shirin for Showcase Plus 818-755-4634  
Design by Jeeve



EDITED BY CATHERINE APPELFELD OLSON

**MUSIC WITH A VENGEANCE:** "We tried to come up with an audio equivalent of what you think about 'The Avengers,'" says Atlantic VP of soundtracks Darren Higman, describing the label's aural complement to Warner Bros.' big-screen take on the hipster '60s TV series. In keeping with its namesake's strong U.K. genealogy, the album is swash in distinctly Brit-tangly tracks and a few U.S. counterparts that blend beautifully under the discriminating ear of Marius De Vries.

De Vries produced most of the tracks on the album, mixed another handful, and also performs a coolly updated version of the classic "Avengers" theme. The first single from the album, to debut Aug. 4, is the throbbing "I Am" by former Madness front man Suggs. The soundtrack also features a track from new British band Mera—which recently signed to Epic after a heated bidding war—the Stereo MCs' first commercial track in five years, and a new James Bond-esque theme from Grace Jones that De Vries says represents his personal high point on the album. There's also a Utah Saints track that borrows generously from vintage Iggy Pop and a collaboration between the Verve Pipe and XTC's Andy Partridge.

De Vries also serves as the debut of Atlantic's Ashtar Command, the new power duo of Yum Yum's Chris Holmes and Filter's Brian Leisegang. Ashtar is represented by two tracks on the album: on one, they perform with guest vocalist Louise Post of Veruca Salt, while there's a Sinead O'Connor appearance on the guitar-driven rocker "Sinner's End." Although the guest-vocalist track seems to suit the duo for the near term, Holmes and Leisegang are quick to note that they're looking for a permanent female vocalist. "Otherwise it lends itself to a lack of identity," says Leisegang. "We want to have a full band. It's not going to be a Massive Attack kind of thing." While nothing is finalized, he hints that Post may become that full-time lead. Holmes says he and Leisegang have written vocal parts for most of an album's worth of songs and hope to have an album out in the winter.

While the soundtrack gave many of its featured artists a chance to partake in a musical swag meet of sorts—"They get to step out of their own career without doing any damage," Higman says—De Vries says he found himself in the less enviable role of keeping a consistent vein running throughout the tracks.

"It was important to keep things unified," he says. "The challenge was taking an apparently disparate group of artists and making the thing sound good and make sense as an album separate from the film."

De Vries says he was attracted to the project first and foremost because he's a big fan of the series that broke ground in the genre of the slick martini-drinking, crime-solving set. "More than any other TV show, it really defined how the '60s were—that uncomfortable mixture of psychedelia and conformity," he says. "Although it looks like a period piece now, when it came out 'The Avengers' was extremely contemporary. And I had to work out what that would mean in the '90s. I was looking for a meeting place between cultural sophistication and pop sensibility." De Vries says he also sought to achieve a sense of surrealism. "That was important, because 'The Avengers' were in a universe where things were not what they seemed."

**TAKE TWO:** Hot on the heels of its multi-platinum soundtrack to "The Wedding Singer," Maverick Records on July 21 released a second album of music from the Drew Barrymore-Adam Sandler comedy. Started to hit retail just before the Aug. 4 release of the film on video and DVD, "More Music From The Motion Picture The Wedding Singer" features 11 additional '80s tunes, from Kajagoogoo's "Too Shy" to a Flock Of Seagulls' "Space Age Love Song" and Madonna's "Holiday," plus Sandler's "Grow Old With You."

**PRODUCTION NOTES:** Motown is celebrating its 40th birthday with a slew of releases, including a 15th anniversary edition of "The Big Chill" soundtrack set to hit retail this fall. The digitally remastered album will feature new artwork and new notes about the film and its music from director and executive producer Lawrence Kasdan and music supervisor Meg Keanan. Bad news for fans who can't get enough of Homer, Bart, and company: Rhino Records has put on indefinite hold its follow-up album of music from "The Simpsons." "Go Simpsonic With The Simpsons" had been due Sept. 1.

## Local H Moves To Power Rock On Island's 'Cats'

**BY CARRIE BORZILLO**  
LOS ANGELES—Local H deserves a lot of credit. While the Chicago-based guitar-and-drum combo has taken an indie rock credibility among the local music scene's hipster contingent, Local H, whose "Bound For The Floor" was a No. 5 Modern Rock Tracks hit in 1996, has boldly taken a decidedly an-indie rock turn on the band's third album, "Pack Up The Cats." For the Sept. 1 Island Records release, the band worked with producer Roy Thomas Baker, best known for the big, power rock sounds of Queen and Journey.

"We've always tried to make our records and our band sound as huge as [they] can," says guitarist/cinger Scott Lucas, whose partner in crime is drummer Joe Daniels. "It may only be the run of us, but it's important to sound pretty big. And when it came time to pick a producer, we weren't interested in everyone who's making records now. I mean, we couldn't really call the Dust Brothers."

A defining factor in choosing Baker was Queen's "Killer Queen." "I've been listening to a lot of '70s stuff for the past year, like [Pink Floyd's] 'Dark Side Of The Moon,'" says the band's records, C. Chap Trick, that kind of guitar," says Lucas. "We were driving along and heard 'Killer Queen' on the radio, and we were like, 'You know, that record sounds really good.' We went to make this record with everything tied together and all the songs flow into each other, so Roy seemed the obvious choice."

The one blatantly obvious Baker stamp on "Pack Up The Cats" is the title—"What Can You Do—at one point the music drops out and there's a lush, three-part harmony à la Queen or even the Beach Boys.

Other surprises on the album include a guest guitar solo by the Stone Temple Pilots' Dean DeLeo on "Cock Magnet" and an indistinguishable Lucas on "Fine And Good," which Lucas explains: "We put a fiddle on the piano strings and through the strings of a 12-string guitar so that it vibrates more, and we ran it through a bunch of effects. It's actually a combination of those sounds."

To pull it off live, the band plans to have a guest musician make a cameo appearance. "Basically, we'll have another guy come out and play the fiddle bit and walk off," says Lucas. Island has a lot of road work in store for Local H, whose last album, "As Good As Dead," was powered by two solid years of touring as well as airplay for "Bound For The Floor." A five-week headlining, all-ages club tour is scheduled to kick off Sept. 16.

"Touring is really what built their brand," the last album," says Tom Tomlinson, director of marketing at Island. "They did everything from Brownies [in New York] to Madison Square Garden with Stone Temple Pilots, who they toured with for a little while. We're planning to do more work, because they're good at that."

The label is also banking on early acceptance at radio to help launch "Pack Up The Cats." "Radio is going

to be a key element, and we're expecting radio will be quicker to embrace the band [than before]," says Joe Riccitiello, Island senior promotion VP. The album is "All the Kids Are Right," went to modern rock and mainstream rock stations July 20.



LOCAL H

Dave Richards, PD/station manager at mainstream rock WRXK Chicago, hears at least three singles. "The album is going to do great," he says. "It has that absolute, pure Chicago power pop in the fine tradition of Cheap Trick. The record is amazing."

To help remind radio about Local H, Island re-serviced its last album to stations in July. "I don't think a lot of people made the connection between Local H and 'Bound For The Floor,'" says Tomlinson. "They do have a huge, young following, though. I wrote to a kid who had a Local H fan Web site over a year ago and posted my screen name, and I still get 20 E-mails a day from kids on the site. We put together a mailing list from that, and we're sending them stickers to let them know the album's coming."

Another tool includes a sniping campaign of the album cover in Chicago, New York, Atlanta, Boston, and Detroit and two weeks of TV spots running on "South Park," MTV, ESPN, and ESPN2 starting Aug. 21 in Chicago, New York, Los Angeles, Atlanta, Boston, Washington, D.C., and some secondary markets, including Hartford, Conn.

## amusement business TOP 10 PROMOTED GROSSES

ARTIST/TOUR	Venue	Dates	1999 Ticket Total (Promo)	Attendance County	Comments
ROLLING STONES MORNING GLORIES	Orpheus Stadium Miami	July 13	\$4,302,678 (\$12.79 average) market \$4,345,632	74,580	TM International Live Concert Concepts
ROLLING STONES BRIAN WATKINS BAND	Fort Belknap, Wash. and Seattle	July 8	\$1,641,311 (\$148.17 average) \$4,145,274	10,788	TM International Live Guest News Piece
ROLLING STONES	Alhambra Miami Theater, Austin	July 13	\$2,402,964 (71,207 seats) \$33,240,516	32,216	TM International Live Rock Productions
ROLLING STONES MORNING GLORIES	Fluors to Miraga Miami	July 25	\$1,441,478 (\$77,818.812 seats) \$11,349,813	34,403	TM International Live Concepts SA
GEORGE STRA NAPLES FOUR SCOTT BRADSHAW THE HEAVENLY LAMP POST BAND THE BELL GUY CHERRY POPPY DANIELS STONES	Floral Hill Park San Francisco Calif.	July 18	\$1,200,383 \$1,542	40,800	PAVE Touring Live Presents
METALLICA MAY OF THE NEW JERRY CARRILL	Fox and Hiram Detroit, Mich.	July 18-19	\$1,146,728 \$1,215	31,462	Orion Tour Rock Shows
JIMMY FAY & ROBERT PLANT	Palace of Auburn Hill Auburn, Ala.	June 27-27	\$1,110,960 \$10,953	20,015	Bulfinch Proms Celtic Choir
GEORGE STRA SCOTT BRADSHAW THE HEAVENLY LAMP POST BAND THE BELL GUY CHERRY POPPY DANIELS STONES	Alhambra Valley Mall Miami East Bay Fla.	July 19	\$1,046,200 \$1,621.51	31,223	PAVE Touring Live Live Concepts Live Concepts Live Concepts Live Concepts
PEAK	The George George Wash.	July 18-17	\$454,000 \$19,247	31,544 61,095	Universal Concerts Live Shows
METALLICA JERRY CARRILL MAY OF THE NEW	Hollywood Sun Palm Entertainment Center Coral Gables, Fla.	July 18	\$927,835 \$42,305.528	25,847	PAVE Entertainment Live Shows

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BILLBOARD'S HATSEEKERS ALBUM CHART

WEEK		LAST WEEK	ALBUM	ARTIST	GENRE	WEEKS ON CHART
1	27	JAGGED EDGE	SO SO DIRT	JAGGED ERA	R&B	1
2	5	MONSTER MAGNET	AAM 542018 (0.58 EQ212.90)	POWERTHRIP	ROCK	2
3	NEW #	THE TRAGICALLY HIP	GIRE BLODS (0.58 EQ16.50)	PHANTOM POWER	ROCK	3
4	7	ELVIS PRESLEY	SOHY DRESKS (0.58 EQ14.50)	SLAVEMEMTE	ROCK	4
5	8	RICH MILLINGS AND A RAGAMUFFIN BAND	MRWANDRO 830237C (0.58 EQ19.00)	THE JEWS RECORD	JAZZ	5
6	8	BLACK EYED PEAS	THE INTERSCAPE 90124* (0.58 EQ12.50)	BEHIND THE FRONT	ROCK	6
7	9	CLEOPATRA MARYELKA	449249DMMER (0.58 EQ16.50)	COMIN' AT0AH!	ROCK	7
8	4	SEVENTHUST TTY	5701 (0.58 EQ15.50)	SEVENTHUST	ROCK	8
9	8	MARK WILLS	MERCURY (NASHVILLE) 326313 (0.58 EQ14.50)	WISH YOU WERE HERE	ROCK	9
10	NEW #	VISION OF DISORDER	INDAGMILLE 87931 (0.58 EQ13.50)	IMPRINT	ROCK	10
11	10	DEVIN	AMF-407 435039MM (0.58 EQ15.50)	THE DUDE	ROCK	11
12	NEW #	TRIN-I-TEE 57	BATE 30049WINTERSCOPE (0.58 EQ15.50)	TRIN-I-TEE 57	ROCK	12
13	20	COAL CHAMBER	ROADRUNNER 8663 (0.58 EQ15.50)	COAL CHAMBER	ROCK	13
14	12	LINK LINEALITY	16415 (0.58 EQ15.50)	SEX DOWN	ROCK	14
15	6	CHARLY ZAA	SOUNDLUX 82750059J (0.58 EQ14.50)	UN SEGUNDO SENTIMIENTO	ROCK	15
16	11	GARY ALLAN	DECCA 730212MCA (NASHVILLE) (0.58 EQ16.50)	IT WOULD BE YOU	ROCK	16
17	22	DAVID MERCEZ	CAPOIN 77905 (0.58 EQ16.50)	IF I NEVER STOP LOVING YOU	ROCK	17
18	17	ROY D. MERCER	CAPTOL (NASHVILLE) 54301 (0.58 EQ16.50)	HOW BIGGA BOY ARE YA VOLUME 4	ROCK	18
19	NEW #	VIVADO SANTA 13003 (0.58 EQ16.50)	FIVE	FIVE	ROCK	19
20	NEW #	FOOTBALL GOLD SKULLS	STARTRIP 88056* (0.58 EQ16.50)	THE BAND GEEK MAFIA	ROCK	20
21	19	ALCANTARDO FERNANDEZ	S OHNY 00505 62446 (0.58 EQ14.50)	ME ESTOY ENAMORANDO	ROCK	21
22	14	BUENA VISTA SOCIAL CLUB	WORLD COUNTRYSIDE 176748J (0.58 EQ16.50)	BUENA VISTA SOCIAL CLUB	ROCK	22
23	30	ALCANTARDO ZANZ	WEA LATINA 20291 (0.58 EQ14.50)	MAS	ROCK	23
24	10	VICTOR MANUELLE	SONY 00505 62717 (0.58 EQ14.50)	IRONIAS	ROCK	24
25	NEW #	BRS-49	ARISTA 188627ARISTA (NASHVILLE) (0.58 EQ16.50)	BIG BACKWARD BEAT SHOW	ROCK	25

26	25	27	CLEMUS T. JUDG	RAMBLA & THE 125333 (0.58 EQ17.50)	DID I SHAVE MY BACK FOR THIS?
27	35	29	ALANA DAVIS	LITTEVA (0.58 EQ16.50)	BLAME IT ON ME
28	26	7	SPRING MONKEY	SUPPTRO 1422311HOLLYWOOD (0.58 EQ212.50)	MR. FUNNY FACE
29	28	6	BUDY GUY	BUDDIOW 416220RWE (0.58 EQ16.50)	HONEY LOVE
30	27	7	WILD MARIANO AND THE LOVE CRY	409013012 (0.58 EQ16.50)	DE LAKE & 278H BRIGHTEAR REJAZZ
31	42	6	EVERYTHING	MACHINDO 3103059E (0.58 EQ16.50)	SPYK NATURAL
32	33	8	VOICES OF THEORY	HALLA 341015 (0.58 EQ215.50)	VOICES OF THEORY
33	22	7	STYLK-E. FYNE	UJANE JULY 875851 (0.58 EQ16.50)	RAW STYLK
34	26	3	LOS TUCANES DE TULANA	AM LATINA 95019 (0.58 EQ14.50)	AMATOR PLATONICO
35	18	13	THE URGE	BMARTEL 591526C (0.58 EQ16.50)	MASTER OF STYLES
36	31	7	CARLOS PONCE	AM LATINA 58454 (0.58 EQ14.50)	CARLOS PONCE
37	43	5	UZOMATI	ALMA 58003900RTO (0.58 EQ16.50)	UZOMATI
38	26	23	BEDNIE MAN	SHOOKING VIEWS 13137V (0.58 EQ215.50)	MANY MOODS OF MOSES
39	24	9	DELIRIOUS SPARRROW	51878 (0.58 EQ16.50)	KING OF FOOLS
40	23	5	RAI	TIAL WAVE 232029GEPFF (0.58 EQ16.50)	RAI
41	21	3	N'DEA DAVENPORT	DELIOUS VIEWS 27021V2 (0.58 EQ16.50)	N'DEA DAVENPORT
42	27	29	AVALLON SPARRROW	51839 (0.58 EQ16.50)	A MAZE OF GRACE
43	41	30	ROY D. MERCER	CAPTOL (NASHVILLE) 54761 (0.58 EQ16.50)	HOW BIGGA BOY ARE YA VOLUME 1
44	38	38	ROY D. MERCER	CAPTOL (NASHVILLE) 54124 (0.58 EQ16.50)	HOW BIGGA BOY ARE YA VOLUME 3
45	RE-ENTRY	HEATHER NOVA	BMG CAPITOL/WORNER 675333C (0.58 EQ215.50)	SIREN	
46	32	6	BELLA FELIX AND THE FLECKTONES	WARNER BROS. 46909 (0.58 EQ16.50)	LEFT OF COOL
47	RE-ENTRY	MIEL FINN	WORNER 69372PC (0.58 EQ16.50)	TRY WHISTLING THIS	
48	47	2	AARON CARTER	EDEL AMERICA 02008 (0.58 EQ16.50)	AARON CARTER
49	46	2	ATHENACUM	ATLANTIC 830716 (0.58 EQ16.50)	(RADIANCE)
50	40	4	PATTY GRIFFIN	AARL 540707 (0.58 EQ216.50)	FLAMING RED

POPULAR UPRIISERS BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HATSEEKERS CHART • BY DOUG REECE

GOOD WILL HUNTING: Embrace's album "The Good Will Hunt," due in the U.S. on Geffen Tuesday (28), debuted at No. 1 on the U.K. chart and garnered the act a slew of rave reviews in its

Previously, the band recorded three EPs, "Fireworks," "One Big Family," and "Come Back To What You Know," in addition to its first single, "All You Good Good People." Geffen will service that single, which was recorded with orchestral accompaniment for the group's album, to radio later this summer.



S.C., WXRC Charlotte, N.C., and WXBT Tampa, Fla.

Monster Junkies. Broadcast Data Systems tracks 43 mainstream rock stations playing "Monster-Beats," the latest from Big Cat/V2 group Addict's album, "Stones." The English trio's biggest supporters include KTLX Shevport, La, WTPY Greenville, S.C., WXRC Charlotte, N.C., and WXBT Tampa, Fla.

ing bass on "Ring Song."

DIRTY BAY: English indie metal act Cradle Of Filth is chipping away at the U.S. with "Cruelly And The Beast," its latest album on New York-based Mayhem.

"Cruelly" the follow-up to last year's "Dusk And Her Embrace," has sold more than 10,000 units since its May release, according to SoundScan.

Low, whose album "The Curtain Hits The Cast" was released in 1995, is getting a makeover of sorts with a new concept album, "Owl Remix Low," due Tuesday (28) on Vernon Yard. Noteworthy names throwing an



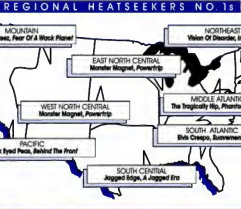
Weather Girls. New York-based quartet 4Kast, whose RCA debut, "Any Weather," is scheduled for an Oct. 13 release, is set to appear at New York's Madison Square Garden Aug. 6 during the fashion show-opening mixer of the Hook: Fashion's New Marketing Paradigm. The act, whose single "I Tied" ships to radio Aug. 21, enlists the help of radio DJs like (MOH) New York's Ed Lovy, VJs (BET's Big Loo), and artists (rapper Mic Geomino) on the set.

Now Hear This. Atlanta's P.A. (Parental Advisory) soaks in the love from its hometown as the act's first album on DreamWorks. "Straight No Chase," debuts at No. 8 on the South Atlantic Regional Roundup this issue. The hip-hop trio, made up of Big Reese, Melio, and K.P., has honed its chops over the years working with local production team Organized Noize on its "Ghetto Street Funk" debut and uses no samples in its music.

Om: Triloka Records' Jim Donovan and Krishna Das will begin a series of live dates dubbed "The Chant And Meditation Series" Sept. 15 to correspond with the launch of their respective albums, "Indigo: Music For Exploration & Evolution" and "Pilgrim Heart."

Donovan, a member of Mercury act Rustated Root, will accompany vocalist Das on drums. "Indigo" is Donovan's first solo release.

Das, who studied in India for several years, specializes in a mix of contemporary world music and Hindu devotional chants. Singing guests on "Pilgrim Heart," taking up singing duties on "Mountain Hare Krishna" and play-



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.

PACIFIC	MOUNTAIN	NORTHEAST
1. Black Eyed Peas	1. Phunk Arizona	1. Vision Of Disorder
2. Behind The Front	2. Fear Of A Rock Planet	2. Imprint
3. ...	3. ...	3. ...
4. ...	4. ...	4. ...
5. ...	5. ...	5. ...
6. ...	6. ...	6. ...
7. ...	7. ...	7. ...
8. ...	8. ...	8. ...
9. ...	9. ...	9. ...
10. ...	10. ...	10. ...

# Reviews & Previews

ARTISTS & MUSIC



**POP**  
**ACE OF BASE**  
 Soul Summer  
 PRODUCE/Artists: Various  
 Anis 19021  
 After a sophomore album that failed to live up to the promise of its debut, the Swedish pop quartet, ACe of Base returns with a record of surprising freshness led by the title track, a cover of Baseman's irresistible 1961 hit. Other high points include the pop shuffer "Whenever You're Near Me," the ballad "Ever True Is Rain," the Phil Spector-inspired "Always Have, Always Will," and a Blazin' Rhythm remix of "Cruel Summer." With a pop tilt under its belt and a battery of infectious follow-ups, ACe of Base is poised to re-establish contact with a core polyromantic fan base.

## SPOTLIGHT



**MARSHALL CRENSHAW**  
 The 10th Years—Battery Power Home  
 Demos & Cuts (1979-1987)  
 PRODUCE/ new issue  
 New & the 79038254  
 A veteran pop craftsman who emerged at the height of the new wave frenzy of the early '80s, Marshall Crenshaw has only flirted with the acclaim he so deserves. This one-CD retrospective collects the singer-songwriter's earliest, crudest home recordings, which were made on D-battery-powered "stomp boxes" (hence the title) soon after he moved from his native Detroit to the New York area. Consisting mostly of demo versions of songs that would wind up on Crenshaw's albums but which, the disc includes a smattering of early studio sessions, radio broadcasts, and live dates. Among the highlights are the demo of Crenshaw's breakthrough hit, "Someday, Someway," a demo of "You're My Favorite Way to Die," that's different from the demo that was released as a B-side to "Someday, Someway"; and an alternate version of Crenshaw's debut single, "Something's Gonna Happen." As the back cover artwork suggests, these tracks range from "76-07" to "medium-12" to "96-16" to "so-d." Whatever the level of "D," you'll know the artist through.

## SPOTLIGHT



**VARIOUS ARTISTS**  
 Ultimate Soundscapes  
 PRODUCE/Various  
 Anis 13999  
 The latest entry in Arista's successful "ultimate" genre compilations is an ambitious and thoroughly satisfying two-CD exploration of musical theater. With only a few exceptions, original cast recordings were used, resulting in an impressive line-up of performers that includes Ethel Merman, Barbra Streisand, Liza Minnelli, and Julie Andrews in roles from shows like "Annie Get Your Gun," "Punchy Girl," "Cabaret," and "My Fair Lady." Opening with Alfred Drake's timeless rendition of "Oklahoma" and closing with the touching "Seasons Of Love" from "Rent," the set provides a steady stream of stunning showstoppers. The indulgent inclusion of Arista's devotee Aretha Franklin's reading of "I Dreamed A Dream" and the "Les Miserables" finale as performed at President Clinton's inauguration, is the only false note in a glorious set that will hold its Broadway historians while introducing novices to the beauty of musical theater.

## SPOTLIGHT



**LIZ PHAIR**  
 Whore  
 PRODUCE/Scott Litt, Bob Wood, Liz Phair, Jason Cope  
 Master/Capitol 72438  
 Droll in her trait-fighting, devastating in her offhand snuggling, and dancing in her homey rock domain, Liz Phair is arguably the most original talent of the decade, as "whore" is not only a wonderfully powerful reaffirmation. For track-to-track subtlety, poignant wit, and no-bullshit pronouncements that carry a poetic weight, Phair is the backlisters bad without peer. "Big Tall Man" rolls with grand car-radio ease, "Love Is Nothing" has a sad tender that's unforgettable, and "Johnny Feelgood" and "Baby Got Going" rock with fierce sexuality. With her offbeat observant sociology and interior monologues, as well as her innate ability to stand elegantly naked ("Polyester Drive," "Shitloads Of Money," "Headache," "Fantasia," and the title track) in the service of art, Phair is a truly affecting songmaker. Moreover, she can take the pop vernacular in all its juxtapositions of head-to-head and make it subvertive again on superb material like "Unkne Advant," "Only Son," "Blat," and "Up." Phair is a true artist who's "90s wind urban, artifice and a grasping sense of entitlement come more tedious to discover even the pop that ate itself. But then Liz Phair starts to play "Go On Ahead" or "Perfect World" has worked to provide a pride in the timeless humanity of honest music.

range, even if they lack some of the bite and attack that erudite on her 1992 debut, "Miss Thang." So far with this project, Monica has experienced tremendous out-of-the-box success with the title-track lead single, a duet with Brandy that also appears on that singer's latest set. Other Monica singles include "Liz Phair-style" include "The First Night," "I Keep It To Myself," and "Dime Him Back," which deal with love and relationships in a manner that should continue to set the singer pop and R&B alight. The release also includes a version of Richard Marx's "Right Here Waiting" featuring Jive and an intro track with OutKast titled "Gene Be Pine."

**COLLIN RAYE**  
 The World Done Done  
 PRODUCE/Paul Waino, Billy Joe Walker, Jr., and Collin Raye  
 Epic 68876  
 Collin Raye, an above-average ballad singer once billed as Brandy Baye, has gradually found himself assuming the role of defender of traditional values and protector of the abused, especially children. The centerpiece here is "The Eleventh Commandment," an emotionally and musi-

fine, intimate crossing style, which brings out the romantic of such standards as "I Remember You," "Long Before I Knew You," "It Could Happen To You," "Time After Time," and "Long Ago And Far Away." Not to mention Ervin's disc has several of his well-known songs on tap, including "It Was A Very Good Year."

**R & B**  
**MONICA**  
 The Joy A Miss  
 PRODUCE/Various  
 Anis 19011  
 Monica has taken Mariah's second album, "The Joy A Miss," consists largely of ballads that display her vocal maturity and

## VITAL REISSUES

strings. Stokowski casts Vaughan Williams' "Fantasia On An Theme By William Walton" in folk culture, drawing a glorious sound from Royal Philharmonic Orchestra, and his singing, dating back to Dorick's past master, "Symphonie In F" will capture the heart of hearts. But it is Stokowski's hearing orchestral arrangement of "Serenade In F" with a dramatic power that he had a famous foe. The centerpiece of the Rachmaninoff disc is the composer's Symphony No. 3, a work that Stokowski premiered in 1958. He hadn't conducted it since, so the years show it live here perhaps—although Stokowski's version of "Serenade In F" is a manna from heaven. The disc also features Rachmaninoff's "Vocalise," which is this extraordinary piece Stokowski shows that he was a musical Merlot to the end.

## CLASSICAL

**WALTON JENNINGS**  
 Folk Country  
 PRODUCE/Various  
 Anis 13999  
 Raye & the 790382175  
 After recording a folkish album for A&M, Jennings was signed by Capitol to RCA's Nashville. Atkins produced this eclectic 1960 collection of Jennings originals, Harlan Howard songs, and country oddities that, as the title hints, was best heavily tilted in the direction of folk music. Imagine a 12-string guitar on Nashville country session. Evidence of Jennings' own rocking streak breaks through once in a while, and although he tries his best to control the few showings of his rough, authoritative outlaw voice was beginning to make itself known. He was an artist in search of an identity, but the artistry still shines through. This was very much a work in progress but a rewarding one.

cially overworked serum preceded by the equally prominently overdone instrumental "Dark Secrets," with its muted box chimes and solemn string quartet. Soap opera country is all wild and good, and the secondary but by no means less real gem here, though, is the Bill Anderson-Sue Warner song "Make Sure You've Got A Classic Country Tune" that takes the consequences of the breakup of a romance: "Just leave the door to catch me when I call," sings Raye as his once innumerate tears out the house.

## JAZZ

**THE HEADHUNTERS**  
 Return Of The Headhunters  
 PRODUCE/John D. Hawthornthwaite, Michael Schmeidler  
 Hancock Records/Verve Forecast 314-558-028  
 The Headhunters were Herbie Hancock's early-'70s funk band, a populist outfit that fused the aluminic rhythms of James Brown and Sly Stone with more, more virtuosic invention. With his tracks like "Chameleon," the Columbia "Headhunters" album was an icon of the times and a template for lesser imitators. On the new CD, Hancock has re-created the band has re-formed in part for Verve: Executive producer Hancock guests on "Chameleon" with a trio of reformed second man Bennie Maupin, bassist Paul Jackson, and percussionist Bill Summers is joined by drummer Miles Clark. A complete list of releases (and a great deal) is the bulk of this disc is woefully sparse—the tunes with guest vocalist N'Dia Davenport (former of the Roots) and keyboardist and keyboardist Bill Chids are particularly weak. Still, the party atmosphere will attract many, and the Headhunters (sans guests) can attack it like a live.

## LATIN

**HUGO FATORUSSO**  
 Homages  
 PRODUCE/John F. Patituro, Bill Weiss  
 Big World 2000  
 From the warm confines of noted Universal Records and/or independent Mezzanero, N.Y., home studio comes an exhilarating, eclectic package of Latin American-rooted pop broadways with touches of new age, rock, and jazz. Fatorussso's vibrance, live-baritone—when often recalls the classic voice of Milton Nascimento, who has been worked to provide a key voice to romanticize, romantic entries of which two, "Mi Cancion" and "Milagros Elnos." could read as Latino rags, if not noncommercial and jazz/AC out. Contact: 718-831-1780.

**STOKOWSKI; VAUGHAN WILLIAMS, PURCELL; DVOŘAK, RACHMANINOFF; SYMPHONY NO. 3; MOZARTELLI**  
 Royal Philharmonic Leopold Stokowski  
 PRODUCE/Various  
 Anis 13999  
 A child prodigy who went on to make music for nearly a century, conductor Leopold Stokowski would record after records for EMI, Decca, Columbia, and RCA, among other labels, during his Promethian prime. So with such recent releases of classic works as RCA's 14-disc "Stokowski Series Collection," it might seem as if the world had all the Stokowski it could ever need. But that Stokowski was still a potent artist at 90 when he conducted a couple of LPs for EMI Decca Records in the mid-'70s, and he had a number of new releases composed two separate mid-career discs in 1985, graciously. The albums show him in some of his most characteristic moods—both wildly genuine emotive string pieces and the music of Rachmaninoff. On the set for

**ALBUMS**  
 SPOTLIGHT: Releases deserve the review editors to deserve special attention on the basis of merit and/or Billboard chart potential. VITAL REISSUES: Reissued albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. POP 1: New releases expected to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES 1: A new release, regardless of chart potential, highly recommended because of its musical quality. FUTURE CLASSICS: A new release, generally available in the U.S., of significant historical and/or artistic interest. DROPPED: New releases, generally available in the U.S., that are not expected to reach the top 100 of the Billboard 200 (approx. 75).

**STOKOWSKI; VAUGHAN WILLIAMS, PURCELL; DVOŘAK, RACHMANINOFF; SYMPHONY NO. 3; MOZARTELLI**  
 Royal Philharmonic Leopold Stokowski  
 PRODUCE/Various  
 Anis 13999

**WALTON JENNINGS**  
 Folk Country  
 PRODUCE/Various  
 Anis 13999  
 Raye & the 790382175

**LIZ PHAIR**  
 Whore  
 PRODUCE/Scott Litt, Bob Wood, Liz Phair, Jason Cope  
 Master/Capitol 72438

**HUGO FATORUSSO**  
 Homages  
 PRODUCE/John F. Patituro, Bill Weiss  
 Big World 2000



# Reviews & Interviews



JOHN FOGERTY: PREMONITION

**39 minutes, \$13.98 (MSRP) \$9.99 DVD**  
Not only does John Fogerty live as good as he did when he was starting his music three decades ago, but he sounds as good, if not better. And, as is clear from concert video, filmed last December during two performances on a Warner Bros. soundtrack, he clearly is banking the chance to blast fans back in time with all the classics, while his new album, "Premonition," proves he can still rock. Not a complete performer from start to finish, Fogerty peppers his songs with anecdotes, including a tribute to the amplifier that he has used since he made his first record and the fact that he still sings "Joy Of Life" to his wife every night. Augmenting Fogerty's coverage are top-notch audio clips of backing musicians and singers, which includes the Fairfield Four on several numbers.

**UNDERWORLD: VHS 1993-1997—FOOTAGE FROM THE CRAFTSMAN AT COMPETITIVE PRICES**

Who Told TV? Records  
Underworld fans who have been waiting for a definitive collection of videoclips will think they're in alternative heaven with this first long-run offering from the indie band. The tape also marks TV's first video releases to be sold in the "boxset" format, which means it was conceived by the label's president. For those who aren't as familiar with the throbbing groove and melange of music that the film follows and landed songs in a cult "Transmuting" and "Biscuits & Robin," the brilliant kaleidoscope of rapid-fire images that glazes the screen in time to a pulsating beat might be enough to capture their attention for an hour and a half. Among the pop-culture standouts are "Splice," which has never before been available in the States; drug-culture "Spitman"; and "Bastyle," which is accompanied by blurry footage filmed in SoHo with a hand-held camera.

**CREATING A HEALTHY HOME**

Simon & Schuster  
30 minutes, \$14.95  
While not all viewers may live in a three-room apartment, the book offers a host of models in this environmental exercise, all should be able to gain a tip or two about keeping their own castle as pollutant-free as possible. A "90s kid" guy gets out on a health-hazard hunt that includes most of the rooms in the house, as well as lawn and garden. The author's list of crazing ideas does vary and some don't ring, the book's commentary at times seems, at times considering, but always fact-filled and occasionally augmented by interviews with experts in environmental lighting, when it's time to purchase a new refrigerator, and what to seek in the thermostat to to reduce energy and dollars. Contact: 888-388-9185.

**TREASURES OF THE DEEP**

National Geographic Home Video/Warner Home Video  
90 minutes, \$19.98  
Rabbit cartooners need only glance at the cover of this new documentary to see that it does in fact contain commentary

from the man who discovered the Titanic. If he isn't enough to set the pace, here, they should consider that it's filled with the fascinating stories of individuals who have devoted their lives to trolling the floors of the world's oceans looking for sunken treasure. And, as the tape points out, there is a growing chasm between those who do the wet-work in an attempt to fill gaps in history and those who are motivated by greed. Viewers will meet Dr. Robert Ballard, the man who discovered the Titanic only to "lose" it before he could even begin to claim it. Later a wealthy Connecticut businessman ordered a troupe of John James Audubon waterfowl guides. Also featured is the "rebel" whose fanatic quest for a sunken treasure resulted in the death of his son but eventually landed him a bounty worth more than \$400 million.

**THE REAL FOLK MONKEY**

RTS Entertainment  
93 minutes, \$14.98  
Call this one "art inspiring life." Six books from the English writing-class course of Rosen recently decided to spin it around by creating a comic strip/steak art akin to that of the characters in the hit film. And contrary to the

movie—which ends just before the principle players take it all off—this video contains plenty of full frontal nudity and a bit of the fascinating stories of individuals. Here the players are a car mechanic, a security guard, an aerobics instructor, and three pals with equally mundane day jobs who wound up splashed on the front page of Britain's top tabloid. Their story is remarkable and is told via interviews with the performers, their wives or girlfriends, one captures a mother, and a pubelist. The camera follows everything from practical sessions at several club performances of the finished product. Their act consists of dressing in a variety of costumes, including police uniforms and red and black-lace skirts, in which they strip to the Cap. Can. The concept is almost too outrageous to be true and is almost sure, but be warned: This tape is for adult eyes only. Contact: 906-884-2525.

**WOODHEAD SAVED THE FARM**

Arctick Online  
22 minutes, \$14.98  
The creators of this whimsical children's tape got the farm-life genre in a new light by spinning footage of cows, sheep, and other barnyard creatures into a little story. A Vermont farmer and his

bumbling but endearing farm hand—think the Skipper and Gilligan—was in a frenzy trying to get their house in order for a talk Woodhead with Vernon S. Patrick. Leashy, who makes more than a cameo appearance. Before the senator shows up, however, Woodhead manages to completely infuriate his boss through a series of mishaps, which leads the farmer injured and in bed with leprosy on a rick Woodhead left lying around. Of course, in the end, as the title suggests, Woodhead saves the farm by getting it in tip-top shape for the guest of honor and then even goes on to "rescue" Leashy from a runaway tractor. Contact: 906-996-5379.

**ENTER-ACTIVE**  
BY CASSIE REACT

**ARTCK ONLINE**

Foggy hunting down rock memorabilia at every record shop in town. Arctick Online probably has what you're looking for. A catalog of rock art and collectibles, the site sells primarily concert posters and T-shirts ranging from the psychedelic San Francisco days of the '60s to the

bands of today. While the selection is a bit limited, all the major players of rock-'n'-roll's past and present, from the Allman Brothers Band to Metallica, are accounted for. Prices vary widely depending on the item, which targets die-hard rockers and college students and looks to tack up some color in their dorm rooms. The site also offers hats, books, and other items of rock memorabilia. For those who prefer occasional sales offers are a nice touch. The retro design and archiving of items by both the musical and the artist makes the merchandise also fun as well, does a service the order form. Best of all, much of the artwork is a feast for the eyes and fun to browse through, even if you're not buying.

**JIM MARSHALL PHOTOGRAPHY**

Jim Marshall has spent more than 37 years and used 12,000 rolls of film photographing music's legendary performers for the likes of Rolling Stone magazine and many others. Jim Morrison, Jimi Hendrix, Miles Davis, and Bob Dylan are but a few of the thousands of subjects he has shot. For the first time, the images that have helped document almost four decades of rock history can be viewed in their entirety thanks to the Internet. Marshall's site serves as a virtual gallery of the vivid images he has captured. Only a fraction of the photos he's taken are available on the site with more added each month. The images themselves run 30k to 45k in size each for quick loading and have a clear, clear quality. A wealth of information about Marshall is also available, as is the option to purchase hard-copy prints. Contact: 800-368-3636.

**AUDIO BOOKS**

By William Patrick, Ph.D.  
Beats  
Random House AudioBooks  
3 hours Unabridged, \$18

Parents of boys should run, not walk, to their nearest bookstore to buy this audio. It's a deep, deep dive into the first few days of kindergarten to understanding the unique problems and stresses that boys face. The author, William Patrick, a psychologist and a father, is a former teacher and retains a close, loving relationship with his own sons. Backed by years of research and interviews, clinical psychologists, and his own experience, Patrick urges boys to adhere to the "Boys Code," which is "always be strong and independent, never show weakness, fear, sadness, or vulnerability; and if someone asks how you're doing, always say you're fine." Yet at the same time, we face boys who are strong and manly, we criticize them for not being sensitive. As a result, boys grow up confused, depressed, and out of touch with their own emotions. Patrick urges boys should not be forced into separating from their mothers before they're ready and should stay in the classroom until they're 10 years old. This suggests gives a boy's security, which actually allows him to become more independent. Pullack also explains how to deal with boys who are upset do not want to talk about a problem right away. Instead, they go off alone for a while, then returns ready to talk. Pullack also explains how to deal with an activity boys are also uncomfortable with a face-to-face discussion of emotions, and parents should try engaging their son in an activity to draw him out. Old habits die hard, but it's important and won't open up. Pullack says that in earnest, sincere tone that is appropriate to the material. This is an important and valuable work.

## IN PRINT

cess (and acceptance) as a salesman in the family-owned furniture stores. Eventually Epstein turned his attentions to managing the stores' record departments. While stocking the department, he got several offers from music executives to feature musical accompaniment by a Liverpool beat group known as the Beatles, and that

*"The Beatles would never again have a man with such integrity, good taste, and show business savvy guiding their careers*

led him to a lunchtime session at the Cavern Club, where he witnessed a loose, energetic, and charismatic performance by John Lennon, Paul McCartney, George Harrison, and then drummer Pete Best.

"A Cellular Of Noise" chronicles, in one of its best sections, the attempts by the newly christened Beatles manager to secure a recording contract for the group. While making the record company rounds in a last-ditch effort to get the group signed after Decca Records had rejected the band, Epstein finally hooked up with

Martin and the Parlophone label, but his earlier work—that the Beatles would one day be bigger than Elvis proved to be prophetic.

But his accomplishments, though in large part a result of the Beatles' massive success, do not rest solely with the Fab Four. Gerry & the Pacemakers, Cilla Black, and Billy J. Kramer & the Dakotas were among the acts that also benefited from his managerial expertise. In all, Epstein's artists had scored 20 top 40 singles (14 chart-toppers) and 16 top 40 albums (10 chart-toppers) in the U.S. at the time of his death in 1967, according to Beatles authority and Epstein biographer Martin Lewis, who contributes a 16,000-word essay to the reprint edition.

It's fascinating to speculate about what would have happened to the Beatles if Epstein hadn't died in 1967 of an apparent accidental overdose. It's true that Epstein did not always cut the Beatles in terms of money (he operated out of loyalty and honor, noble traits not always associated with the music business), but the Beatles would never again have a man with such integrity, good taste, and show business savvy guiding their careers.

Despite sidestepping some important issues, including Epstein's homosexuality (although Lewis does attempt to fill in the gaps and add some historical perspective), "A Cellular Of Noise" is a timely and welcome reminder of Epstein's managerial genius.

MICHAEL AMICONE



From Kenny's A&R. Kenny Latimore relaxes while recording his new Columbia album, "From The Soul Of Man." Shown, from left, are songwriter Vidal Davis, Latimore, and songwriter Kipper Jones.

## Holland Becomes Source Of R&B Dutch Industry, Audience Begin To Embrace Local Acts

**BY ROBERT TILLI**  
AMSTERDAM—Amid the monotone-techno and "gabber" beats, which are losing popularity in the Netherlands' big cities, the more suave pulse of R&B dominates today's "sound of the city" in Amsterdam and Rotterdam.

With a large black population originating from Surinam, the Dutch Antilles, and Morocco, these metropolitan areas have turned out to be natural producers of home-grown R&B talent.

Yet Dutch R&B isn't new; it

evolved from 1960s-era "swingbeat." Virgin Benelux A&R manager Filip van den Enden says, "Finally there's a musical genre for non-native youth that they can identify with. Compared with techno, it is more user-friendly, traditional, and social. You don't have to pop pills until 5 in the morning to do it. The doors take each other to the lavender again."



DIGNITY

"It has always been there from the days of sweet soul music," he adds. "From their parents' record collections they've picked up '60s soul music by Sam Cooke and Otis Redding, '70s Stevie Wonder and Marvin Gaye, and '80s Luther." R&B is the dominant genre in the charts—like disco in the '70s—it's only logical these kids want to have a go at it as well. It's just like white youth playing Britpop.

Today, Virgin's roster includes R&B trio Dignity and male vocal group Setr'day. Van den Enden got involved with Dignity via the Virgin-distributed "No Sweat" R&B sampler. Released by the government-subsidized organization National Pop Institute (NPI) last year, it was part one of NPI's "Unsigned" series, a project set up to help new talent secure record deals.

"The cracks were recorded at Cruise Central, an Amsterdam-based studio where Dutch R&B started some 10 years ago under the guidance of Rutti, aka owner/producer Rutter Croese. "Just have a look at a wider public than the niche market it is now, even more so as a potential export product to the U.S."

"For pure R&B, the market is too small to get a return on investment," says Plymor Holland A&R manager Paul Zijlstra, who signed male quartet Voices In Motion, another act featured on "No Sweat." "Pop songs will be the key to success for home-grown R&B. Unfortunately, the lack of great song material is its weak point. We shouldn't try to sell out local R&B instantly by banging out albums after only one hit single. Instead, we should take our time to develop careers."

Voices In Motion's debut album is scheduled for release this autumn, months after the group's first single. "I wanted to get everything sorted first, including the search for man-

agement, repertoire, and a skillful producer," Zijlstra says.

The act soon found itself backed by Duff+Base Mojo Management. The creative process was supervised by producer/songwriter Bas van den Heuvel (Total Touch).

Virgin's Van den Enden is utilizing a slow-grow approach as well. "Dignity and Setr'day will prove real artists, as opposed to one-hit wonders. These people can really sing. When R&B as a marketing tag is over in five years' time, they will still be here," he notes.

Dignity is working on a project, due Sept. 1. "It will be a highly varied set, ranging from gospel to jazz and a cappella pieces," says group member Karima Lemghari, who notes that the act is very much aware of the necessity to add something unique to the European variation of R&B. "Our own feel has to come out of the grooves."

### GOOD SALES POTENTIAL

At Free Record Shop, Holland's largest retail chain, buyer Jean Broeks says that R&B music has enormous sales potential in general. "With local R&B artists singing either in English or in Dutch, it can only get bigger," he notes. Of groups



ROMÉO

singing in their mother tongue, Re-Play (Rhythm Records) and Arnhemsgewijs (Mercury) are the most popular.

Newcomers to the niche include Claudia Nelson (VAN Records), Chapter One (Virgin), and Vogevelj (EMI).

So far, Rotterdam-based foursome Roméo (Dureco) is the only act to have managed to sell albums. Its self-titled debut, released May 20, has sold 21,000 copies, according to Dureco, peaking at No. 8 on the Mega Album Top 100 chart. The set has been propelled by the breakthrough single "Coming Home." Released Feb. 27, the ballad peaked at No. 2 on the Mega Top 100 and R&B Top 40 charts. The gold single (for 50,000 copies sold) was kept from the top slot by CeLine Dion's "My Heart Will Go On."

### STICKING TO POP ROOTS

Both Roméo's crossover hit and album will be released by BMG in 32 countries around the world. A U.S. deal is under negotiation. While its third single, "Secret Love," is out at home, airplay for "Coming Home" is *(Continued on page 24)*

## Pookie Label Bows With Sister Act Willie Max; Kashif Develops 'Honest' Royalty Software

**S**ADDIQ'S 'POOKIE': Raphael Saddiq was dressed to the nines at a video shoot for the female trio Willie Max. But he actually wasn't there to film—he was making a guest appearance in the clip for "Can't Get Enough," the first single from the group's forthcoming debut, "Bonafide."

Willie Max, which is made up of real-life sisters Rose, Sky, and Lyric Smith, is the first act on Saddiq's label, Motown-distributed Pookie Records. Saddiq, a former member of the now-defunct Tony Toni Toné, is a partner in the venture with Ruth Carson, who acts as executive VP/GM.

"My vision for this label is to have quality groups; it's what everybody wants," he says. "I don't think that [the group] is that much different than other girl groups, except that their harmonies make them different. They have lived together in their lives, and when you do a blend like that, it's like Bob Marley & the Wailers—the drummer and the bass player were brothers, and you can't beat that type of rhythm section."

Saddiq likens the trio to the Bad Boy Group Total, who he says "do what they have to do to win."

"My group is the same way," he says. "They do what they have to do. . . They sing good, and they are still growing. They are not who they're going to be yet."

Saddiq met the trio in 1988, when the girls were 12, 13, and 14, and he signed them to a deal in 1996. The album, produced by Lathan Grady, will, according to Saddiq, contain a lot of radio-friendly material. Saddiq adds that he wrote a song with the trio and produced two of the tracks, but he says the majority of the writing was done by the group. "It's not going to sound like Raphael Saddiq." Their first album needs to be a really radio-friendly record; that's what it is," he says. "Radio has received it well. That's all you can ask for in a first-time group. We left a window so that they can grow and do what they want to do. They aren't going to be stuck in one rut." Although the single doesn't officially go to radio until Sept. 1, a number of stations are already testing the song.

As for Saddiq's own plan, he wants his label to eventually be multifaceted, encompassing film, TV, scoring, and soundtracks. "It's like what everybody who has a label wants," he says.

He has also been in the studio working with Eric Benét and D'Angelo on their upcoming projects, as well as with Jay Isaac Moore, a newcomer on A&M. In the future, he also will be working on projects with Q-Tip and All Shaheed of A Tribe Called Quest.

Saddiq also says he'll do a solo album in 1999. "It's time to do it," he says. "I'm always trying to do different things, to invite different people into my head for projects. I think this time I will have more of that. I have been writing down a lot of things I want to do for the last four years. I've always had the freedom, but now I'll be able to do exactly what I want to do. I've never had that experience."



by Anita M. Samuels

**KASHIF'S ROYALTY:** Kashif—the singer, songwriter, producer, author, and CEO of the Los Angeles-based Brooklyn Boy Books & Entertainment—is developing a new software program that will automatically compute artist and producer royalty rates.

In addition to computing royalty rates, Kashif says, the software will generate recording budgets, let artists know when royalty rates are due to them, indicate discrepancies in current royalty rates from labels, and project future royalties. It will cost about \$499 at retail.

Other products from Brooklyn Boy include "I'll Do It My Damn Self," a book written by Kashif's business partner, Kevin Harewood. The book is a guide for artists who want to release music independently. Other titles from the company include "Everything You'd Better Know About the Recording Industry," "Kashif's Urban Music Directory," "Kashif's A&R Source Guide," and "Kashif's Publishing Source Guide."

**O**PS! In my column in the July 25 issue, I erroneously stated that Max J. Blizg was appearing in "How Stella Got Her Groove Back." While she doesn't appear in the film, her music is featured prominently.



# Billboard **HOT 100** **SINGLES** COMPILLED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLE SALES COLLECTED, COMPILLED, AND PROVIDED BY

WEEKS ON CHART		TITLE	ARTIST	PEAK POSITION	
1	2	PROCESSION (SONGWRITER)	INPRINT & NUMBER/PRODUCTION LABEL	WEEKS ON CHART	
1	2	3	4	<b>FRIEND OF MINE</b> 1 week of No. 1 ♦ JESSE J & JAMES HARRISON / H&H (A&M)	1
2	1	4	<b>THE BOY IS MINE</b> ♦ MICHELLE JOHNSON / J&R (A&M)	1	
3	1	10	<b>MAKE IT HOT ●</b> ♦ BRANDY & MONICA / A&M (A&M)	1	
4	4	27	<b>THEY DON'T KNOW U'RE STILL DOWN ●</b> ♦ JON B. JOHNSON / J&R (A&M)	2	
5	5	25	<b>TOO CLOSE</b> ♦ JON B. JOHNSON / J&R (A&M)	2	
6	6	7	<b>MY WAY</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	3	
7	7	8	<b>SHIT! NOT A PLAYER</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	3	
8	8	6	<b>GETTA SUSHI TALK THAT WE WANT YOU ●</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	4	
9	16	3	<b>HORSE &amp; CARRIAGE</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	5	
10	11	21	<b>SAY IT ●</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	6	
11	9	12	<b>IT GET LONELY ●</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	7	
13	17	5	<b>MONEY AIN'T A THING</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	8	
13	21	—	<b>LOOKIN' AT U</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	12	
14	16	21	<b>4</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	13	
14	25	4	<b>SO INTO YOU</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	14	
16	28	7	<b>HOW MANY TIMES I'VE SAID I LOVE YOU</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	15	
17	10	13	<b>MY ALL BREAKDOWN ●</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	16	
18	22	8	<b>NOBODY DOES IT BETTER</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	17	
19	14	21	<b>IT'S ALL ABOUT ME</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	18	
<b>*** HOT SHOT DEBUT ***</b>					
20	<b>NEW!</b>	1	<b>MOVIN' ON</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	20	
21	15	13	<b>WHATCHA GONE DO?</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	19	
22	13	14	<b>THE ARMS OF THE ONE WHO LOVES YOU ●</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	15	
23	17	12	<b>DO YOUR THING</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	16	
25	28	5	<b>HERE WE GO AGAIN</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	17	
26	30	4	<b>HOOD HOOD</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	18	
26	26	10	<b>NINETY NINE (FLASH THE MESSAGE)</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	19	
27	20	18	<b>ALL MY LIFE DON'T RUSH (TAKE LOVE SLOWLY)</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	20	
28	28	10	<b>LOVE FOR FREE</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	21	
29	23	24	<b>LET'S RIDE ●</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	22	
30	31	37	<b>2 WAY STREET</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	30	
31	27	6	<b>COME WITH ME</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	23	
32	19	19	<b>CHICKEN 'N' BISCAYTES ●</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	24	
33	22	13	<b>I GOT THE HOOP UP ●</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	25	
34	34	24	<b>GET AT ME DOG ●</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	26	
35	38	37	<b>PARTY ANTA PARTY</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	27	
36	30	36	<b>NO, NO, NO</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	28	
37	29	21	<b>A ROSE IS STILL A ROSE ●</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	29	
38	49	46	<b>BEHIND THE SCENES ●</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	31	
39	36	37	<b>THEY'RE AWAY</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	32	
<b>*** Greatest Gainer/Sales ***</b>					
40	64	—	<b>WHAT U SEE IS WHAT U GET</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	40	
41	40	34	<b>WHO AM I</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	41	
42	46	45	<b>YOU MAKE ME WANNA ●</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	42	
43	51	—	<b>I CAN DO THAT</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	43	
44	41	39	<b>LOVE THE WAY</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	44	
45	46	42	<b>WHAT YOU WANT ●</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	45	
46	45	48	<b>STARS &amp; STRIPES ●</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	46	
<b>*** Greatest Gainer/Airplay ***</b>					
47	60	61	<b>STOP BEING GREEDY</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	47	
48	48	48	<b>THE ACTUAL</b> ♦ JESSE J & JAMES HARRISON / H&H (A&M)	48	
49	47	33	<b>MONEY, POWER &amp; RESPECT ●</b> ♦ LUKE FERRELL / J&R (A&M)	49	
50	42	41	<b>RAISE THE ROOF ●</b> ♦ LUKE FERRELL / J&R (A&M)	50	
51	59	67	<b>CLEOPATRA'S THEME</b> ♦ LUKE FERRELL / J&R (A&M)	51	
52	33	35	<b>SHORTY (YOU KEEP PLAYIN' WITH MY MIND)</b> ♦ LUKE FERRELL / J&R (A&M)	52	
53	53	55	<b>DO YOU</b> ♦ LUKE FERRELL / J&R (A&M)	53	
54	57	52	<b>BLACK &amp; BLUE (GUY HAWK)</b> ♦ LUKE FERRELL / J&R (A&M)	54	
55	51	6	<b>FREAK OUT ●</b> ♦ LUKE FERRELL / J&R (A&M)	55	
56	56	44	<b>WHATUON</b> ♦ LUKE FERRELL / J&R (A&M)	56	
57	52	50	<b>DO FOR LOVE ●</b> ♦ LUKE FERRELL / J&R (A&M)	57	
58	54	56	<b>VICTORY ●</b> ♦ LUKE FERRELL / J&R (A&M)	58	
59	58	8	<b>LUVE HURTS</b> ♦ LUKE FERRELL / J&R (A&M)	59	
60	58	19	<b>RAIN</b> ♦ LUKE FERRELL / J&R (A&M)	60	
61	84	—	<b>GIRLS</b> ♦ LUKE FERRELL / J&R (A&M)	61	
62	65	74	<b>STANDING TOGETHER</b> ♦ LUKE FERRELL / J&R (A&M)	62	
63	66	3	<b>IN YOUR WORLD</b> ♦ LUKE FERRELL / J&R (A&M)	63	
64	69	62	<b>CHOKE</b> ♦ LUKE FERRELL / J&R (A&M)	64	
65	67	68	<b>N.O.R.E.</b> ♦ LUKE FERRELL / J&R (A&M)	65	
66	73	70	<b>GO YA BACK</b> ♦ LUKE FERRELL / J&R (A&M)	66	
67	63	58	<b>FULL COOPERATION</b> ♦ LUKE FERRELL / J&R (A&M)	67	
68	52	14	<b>BURN IT UP (REMIX THE FLIP ●)</b> ♦ LUKE FERRELL / J&R (A&M)	68	
69	74	85	<b>NO WOMAN</b> ♦ LUKE FERRELL / J&R (A&M)	69	
70	72	64	<b>RUTHLESS FOR LIFE</b> ♦ LUKE FERRELL / J&R (A&M)	70	
71	70	59	<b>ONG-A-LING</b> ♦ LUKE FERRELL / J&R (A&M)	71	
72	68	65	<b>2 LINE PARTY ●</b> ♦ LUKE FERRELL / J&R (A&M)	72	
73	<b>NEW!</b>	60	<b>SHAKE IN BAKE</b> ♦ LUKE FERRELL / J&R (A&M)	73	
74	65	60	<b>THANK YOU</b> ♦ LUKE FERRELL / J&R (A&M)	74	
75	75	54	<b>I WANT GET NEXT TO YOU</b> ♦ LUKE FERRELL / J&R (A&M)	75	
76	71	71	<b>THE WAY I PARLAY</b> ♦ LUKE FERRELL / J&R (A&M)	76	
77	80	69	<b>LIKE WE DO</b> ♦ LUKE FERRELL / J&R (A&M)	77	
78	76	76	<b>REACT ●</b> ♦ LUKE FERRELL / J&R (A&M)	78	
79	77	78	<b>SINFUL</b> ♦ LUKE FERRELL / J&R (A&M)	79	
80	82	79	<b>CLOCK STRIKES</b> ♦ LUKE FERRELL / J&R (A&M)	80	
81	75	72	<b>SECOND ROUND K.O.</b> ♦ LUKE FERRELL / J&R (A&M)	81	
82	87	87	<b>INSANE</b> ♦ LUKE FERRELL / J&R (A&M)	82	
83	81	75	<b>BRING IT ON</b> ♦ LUKE FERRELL / J&R (A&M)	83	
84	83	77	<b>THROW TO HOOD UP</b> ♦ LUKE FERRELL / J&R (A&M)	84	
85	81	83	<b>THISSAWAY, THATAWAY (HILLS AND DALES)</b> ♦ LUKE FERRELL / J&R (A&M)	85	
86	86	82	<b>THE MOST BEAUTIFUL GIRL</b> ♦ LUKE FERRELL / J&R (A&M)	86	
87	85	81	<b>SOUTHSIDE</b> ♦ LUKE FERRELL / J&R (A&M)	87	
88	85	83	<b>SILENCE</b> ♦ LUKE FERRELL / J&R (A&M)	88	
89	88	90	<b>GITTY UP</b> ♦ LUKE FERRELL / J&R (A&M)	89	
90	88	90	<b>STILL SMOKIN'</b> ♦ LUKE FERRELL / J&R (A&M)	90	
91	93	89	<b>EXTRA ●</b> ♦ LUKE FERRELL / J&R (A&M)	91	
92	90	91	<b>STILL PG PIMPIN'</b> ♦ LUKE FERRELL / J&R (A&M)	92	
93	90	91	<b>COME OVER TO MY PLACE</b> ♦ LUKE FERRELL / J&R (A&M)	93	
94	92	88	<b>CRAZY FOR YOU</b> ♦ LUKE FERRELL / J&R (A&M)	94	
95	96	96	<b>DO WHAT U FEEL</b> ♦ LUKE FERRELL / J&R (A&M)	95	
96	98	92	<b>JUST GET STRAIGHT WITH U ●</b> ♦ LUKE FERRELL / J&R (A&M)	96	
97	99	98	<b>LET'S GET SOME ON THROUGH</b> ♦ LUKE FERRELL / J&R (A&M)	97	
98	95	95	<b>LOVE LETTERS</b> ♦ LUKE FERRELL / J&R (A&M)	98	
99	99	98	<b>WHAT U SEE IS WHAT U GET</b> ♦ LUKE FERRELL / J&R (A&M)	99	
100	95	95	<b>LOVE LETTERS</b> ♦ LUKE FERRELL / J&R (A&M)	100	

Records with the greatest airtel and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airtel increases among singles below the top 20. Videoclip availability: ● Videoclip available; ○ Videoclip not available. \* Black indicates that sales of 1 million units, with sufficient airplay to qualify for a platinum certification, are expected for the single. † Indicates additional cassette numbers for cassette single CD single availability. ‡ CD single availability. ††† CD single availability. †††† CD single availability. ††††† CD single availability. †††††† CD single availability. ††††††† CD single availability. © 1996, Billboard Publications and Southern Music.







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# Space Egg's Moontripper Takes House-Dub To New Realms

**T**RIPPIN' ON THE MOON: It's not easy to elevate the creative standard of house-dub culture beyond a raw beat and a smattering of samples. And few of the leading groovesmiths even bother trying anymore because it's so easy to get over on minimal effort. Well, thanks to an intriguing young upstart named Vladimir Rebeck, that's finally about to change.

The New York-rooted newcomer has just issued "In Search of Frankenstein's Clank," an incredible full-length disc of intense house melodrama on his own Space Egg Records. The album, crafted under the name of Rebeck's alter ego, Moontripper, provides everything hard-headed underground punters require—and a pile of things they may have forgotten they enjoy. Yeah, the beats are forceful and the basslines muscular but there's also a plethora of complex melodies and instantly inimitable hooks at every turn.

Rebeck is clearly approaching each track with the mind of a traditional songwriter, creating tightly structured tunes that combine melodic progression and never ramble into oblivion (like most house-dubs). And while this makes for more concise tracks than the nine-minute-plus fodder created by his competitors, it does mean less time for his warty thumper "Regulate Your Pressure" or the triballistic "Relaxxo" any less viable. If anything, the style invites you to delve deep into the set's dozen cuts.

Adding to the pleasure of this pro-



by Larry Flick

ject are more experimental passages like "2500 Camels," which melds drum/bass rhythms with pure jazz, and "Lunar Attack," which frames a lean trip-hop beat with metallic guitar licks and Zen-like chants. Not all of Rebeck's deviations from house territory work, but his adventurous spirit is commendable—and most appreciated. After even a cursory spin through "In Search of Frankenstein's Clank," you might find yourself losing patience with the run-of-the-mill tracks piling on the street. We certainly are.

**ESSENTIAL IMPORTS:** It's always a good day when a new Mica Paris single lands on our desk. "Carefree" shows the enduring charm in tip-top vocal form, floating a glorious, deceptively simple performance over a deliciously soulful groove. Equally appropriate for club turntables and home sound systems, this Coletempo U.K. release leaves you desperate for a full-length album.

Speaking of fierce divas, Ultra Naté feeds her U.K. audience (which has elevated her to much-deserved pop-star status) with a third slice of her sumptuous "Situation Critical"

opus. This time, she's flexing her earthy alto voice on "New Kind of Medicine," a sparkling disco bauble produced with an old-school hand by D-Influence. Talk about sticky hooks! Baby, you won't be able to shake the chorus from this winner after one spin.

Now available abroad on AM/PM Records (with a stateside release on Strictly Rhythm due imminently), "New Kind of Medicine" benefits from the post-production input of Denny Tenaglio and David Morales, both of whom take the song in a timely house direction on their respective remixes. However, we're glued to the album version, which gives the listener the full NAT vocal effect. This woman has grown into a supreme singer.

K-Klass christens its deal with Parlophone U.K. with "Burnin'," a single proving that the act has been working mighty hard since leaving deConstruction label of last year. This is the kind of hands-in-the-air pop anthem that classics are made out of. The song's got a hard, firm house beats, and a chorus that demands a chant-along.

The coolest part of "Burnin'" is that the act has seen several subversively subtle melodic threads into the arrangements—the kind that become apparent after several spins and enhance the listening experience each time. Joe Negro spices up the 12-inch package with a disco-happy remix that will keep trend-conscious kiddies in tow, while the Sharp Boys

tear the song apart and rebuild it into an underground-savvy tribal stomper.

Following its brilliant 1997 collection, "Sinking," Alocf previews its forthcoming *Siesta Pleasure* installment with "What I Miss The Most"—a single that's far more artful than your basic house. The percussion is live, and the keyboards have a rich, jazzy texture. There are plenty of dubs for lazy DJs, while the superior main mix is designed for the clubhead interested in more than a few empty beats. You won't be disappointed if you take a chance on something so fresh and different. In fact, you may find yourself hankering for more.

**SUBLIMINAL RESPECT:** Producer Erick Morillo's Subliminal Records hasn't just been in operation for a full year, and it's already earned respect among the slim ranks of indie whose every release commands widespread respect. If you're among the few who haven't gotten hip to the label, you can play catch-up with "Get The Message, Volume One," a compilation that traces Subliminal's releases to date.

In addition to offering a collection far stronger than (and as accessible as) many of those so-called "mega-hits" compilations, Volume One vividly illustrates what an indie dance outlet must do now to thrive: walk the tightrope between underground territory and crossover-friendly popville. "Distortion" by Flahoudz is in a prime example of the label's credible dub material, while "F\*ck" by Da Mob (featuring Jocelyn Brown) and "In My Life" by Jose Nunez & Octavia are solid vocal jams with infectious hooks and fresh instrumentation. An edit of either song could result in a mainstream pop hit.

"Get The Message, Volume One" also shows another of Subliminal's wise choices. It's focusing on building the music world, not chasing after the trendsetters of the moment. In addition to Morillo's own fine fare, the label is now the primary outlet for the work of renegades like Harry "Choo-Choo" Romero, Rick Adams, and Nunez. With each effort, these dubs are making inroads. By molding its own stars, Subliminal—like its distributing label, Strictly Rhythm—will endure long after its competitors disappear.

**PARTING GLANCES:** The club community is mourning the untimely passing of revered U.K. DJ/producer Tony DeVit, who died July 2 in Birmingham, England's Heartland Hospital of bone-marrow failure and bronchial pneumonia.

DeVit had recently collapsed while on vacation in Miami, suffering from severe exhaustion and fatigue following a long stay in the hospital. When DeVit returned to the U.K., doctors learned that his illness was in fact bronchial pneumonia, and his condition worsened due to bone-marrow failure.



**Leaning Left:** Chicago-based newcomer Beech has begun to gather interest from underground DJs for his eponymous EP of iterna-club jams. Produced by Matt Warren, the set leads off with the abrasive but instantly memorable "Suite Of Pain," which combines chunky funk beats with edgy, raw-induced synths and fuzzy guitars. It adds up to an aggressive industrial sound & a early Nine Inch Nails and Meat Beat Manifesto. Also notable is "Sinner," which underlines Beech's quirky tone poetry and distorted vocals with an insistent trance-disco beat.

DeVit was scheduled to tour the States later this month in support of his most recent release, "Trade," a beat-mix compilation for the Egit Music label. As a resident turntablist artist at the legendary London night-club Trade, DeVit became famous for his aggressive techno style.

"Needless to say, this is a terrible loss for the music world," says Egit Music label head Egit Anvik. Adds DeVit's manager, Kay Martensen: "He was dearly loved by clubbers throughout the world... I have lost a very dear friend."

## Epic's Hooverphonic Scores With Moody 'Bue'

**BY CHARLES R. BOULEY II**  
LOS ANGELES—As people ponder the sounds and sensations of the new millennium, Epic act Hooverphonic offers a deft fate soundtrack to the 21st century with its forthcoming release, "Blue Wonder Power Milk."

This 12-song output creates an atmosphere that thrusts the listener into a musical realm between dance, alt-rock, and acoustic and classical sounds.

"Hooverphonic is an alternative soundtrack, vacuum-cleaner music that sucks you into another universe," says Alex Callier, the act's chief songwriter and primary musician, laughing. Supported by guitarist Raymond Geerts, keyboardist Frank Duchine, and lead singer Geike Arnaert, he has conceived Hooverphonic as a band that defies categorization—blending the best of electronic and acoustic instruments with often haunting, melodic vocals.

Scott Greer, senior director of international marketing at Epic, agrees. "Hooverphonic's unique mood pieces that are appealing to people," he says. "This record is a lot warmer, more sympathetic, and a lot more emotional—and people

will tap in to that. The use of strings adds that mysterious atmosphere and makes it more interesting."

Originally signed to Sony Belgium and designated a global priority by Sony Europe, the act set record international success in 1997 with the single "2Wicky," which also



HOVERPHONIC

appeared on the soundtrack to Bernardo Bertolucci's film "Stealing Beauty." It seems fateful that the act's music would eventually be connected to a film. Callier and Duchine met in film school.

"We did a lot of orchestrations for short films, so it is quite normal that we have those influences," Callier says. "It is obvious that our music is quite soundtrack-inspired."

With "Blue Wonder Power Milk" comes a new lead singer, Arnaert, who replaces Liesje Sacknits. Yet an

underlying continuity remains threaded throughout the new songs. Why the vocalist change?

"It's difficult, especially in Belgium, to find singers that like the entire package," Callier says. "You can tell someone that it's a lot of work and a lot of travel, and they may think they are prepared, but they are not. Liesje got very homesick and very depressed being away so much. We were approached by first and worked with Geike as a session singer and toured with her before officially having her join the group. After the tour, we knew she was the right singer for us."

Geike was thrust into Hooverphonic right before the act started a major U.S. tour opening for Fiona Apple. Even Callier thought the mixture of the two acts was odd at first, but he quickly began to draw similarities between Apple's music and the band's. He now recalls that tour as one of the best experiences of his musical career.

While "Blue Wonder Power Milk" does not enter the charts in the U.S. until Aug. 11, it's already making a splash in Belgium and throughout Europe. The album entered Belgium.

(Continued on next page)

**Billboard**  
**HOT Dance Breakouts**  
AUGUST 1, 1998  
CLUB PLAY

1. CUEL SUMMER ACE OF BASS MIX
2. DEEPER UNDERGROUND JAMICOMI (MIX)
3. FREEDOM MIGHTY EXPRESS WIZ KALUZZA, JONAS VERMEEREN
4. WATER WAVE MARK VAN DALE
5. MUSIC SOUNDS BETTER WITH YOU STARBUXX (MIX)

- MAJOR-SINGLES SALES**
1. FEEL IT THE TAMPERER FEAT. KATA MATTY
  2. WAITING MOMENTS P.O.D.S. (THEATED)
  3. BACK ON A MISSION CHRIS WILLSON
  4. INSTANT FIGHT NIGHT TO FALL RABBIT BUN THE MOON
  5. TIME A SPACE FRANCIS K. WOOD
- Breakouts: Titles with future chart potential, based on club play or sales reported this week.



## LAURYN HILL GETS HEAD START ON 'MISEDUCATION'

(Continued from page 13)

a video for the single will be serviced to BET, the Box, MTV, and local video outlets.

The album is almost a mostly about enlightenment and empowerment among African-Americans. "It has less to do with what society wants for you and more [about] those things you want for yourself, what you need. A lot of it is about my evolution and development," she says.

The vocalist notes that live instrumentation dominates the project. "It's an album that is very much hip-hop but very musical. When I started, I filled the studio with every instrument I loved, [and] I got some very really good cats. Certain songs

The first set by the Fugees, "Blinded On Reality," was released in 1993 and has sold 118,000 units, according to SoundScan. But it was in 1995 that the group took the country by storm with "The Score," which has sold 4.9 million copies in the U.S., according to SoundScan, and more than 12 million worldwide, according to the label. "The Score" reached No. 1 on the Top R&B Albums and The Billboard 200 charts, while the single "Killing Me Softly (With His Song)" enjoyed multi-format radio appeal.

Hill's vocal ability was showcased on "Killing Me Softly," a cover of the Roberta Flack tune that made listeners sit up and take notes. The track

won a Grammy in 1997 for best vocal by a duo or group. The Fugees also received a Grammy for best rap album. The plan for the outlet was for all of the trio's members to eventually release solo projects. Hill says, "Wyclef Jean made his solo debut in 1997 with 'Wyclef Jean Presents The Carnival,' which has sold 1 million units, according to SoundScan. Michel is in the studio working on his own project."

## BACK-TO-SCHOOL PUSH

Demmette Guidry, senior VP of back music at Columbia Records, says that a "full-fledged" marketing plan for "Destiny" will encom-

pass touring, in-stores, media coverage, and ad buys with a strong "back to school" focus.

A tour tentatively scheduled for October/November, will include the U.S. and territories in Europe and Asia.

Guidry says the campaign will also embrace traditional street marketing—stickers, postcards, and posters—as well as print and TV ad buys, mini-bills, and street art pieces.

"The advertising will be very, back-to-school-driven," says Guidry, adding that back-to-school contests keyed to the album release also are being planned.

In the print media, Hill has already been featured on the covers of Es-

quire, Harper's Bazaar, and Vibe magazines, with more to come, according to Guidry. Other plans include Int'l exposures via a dedicated World Wide Web site.

At retail, Guidry says, advance listening posts will be set up, and the album will be part of price and positioning programs at major accounts. In addition, promotions will be geared to indie and one-stop. Hill will also do a series of in-stores nationwide.

The label is further planning a series of TV appearances and contests with BET and the Box.

Hill has no manager and is booked by Cara Lewis of the William Morris Agency.

## 'Kids will learn from this that it isn't wrong to pick up a guitar and not stay into turntables'

just have a specific vibe," it was less about perfection and more about the fun of playing an instrument. Pop and Chris Meredith are among the musicians who worked with Hill, who also plays guitar on some tracks.

"I'm excited about this project, because it's not a producer-driven thing," says Schwartz. "It has a lot of instrumentation, and kids will learn from this that it isn't wrong to pick up a guitar and learn and not stay into turntables... It's a very gutsy and personal record for her."

In addition to producing the set, Hill wrote all the songs, which are filled with what she considers to be "messages that were meant for me to get out." Hill, whose music is published by Sony Music Publishing, says the label encouraged her to be different, not to "stay in one place."

Don Lerner, president of Columbia Records (U.S.) and chairman of Columbia Records Group, calls Hill a "true talent in this industry." He says she's not just a female rapper; she's a singer's singer and a rapper's rapper or rapper in the world. Her reach is pretty amazing.

In addition to a remix version of "Sweetest Thing," which Hill originally cut for last year's "Love Jones" soundtrack, songs include "I Really Don't Matter," a duet with D'Angelo, and "I Used To Love Him," with Mary J. Blige.

Peter Kupper, a buyer for Nobody Beats the Wiz in Secaucus, N.J., expects the album to be "huge." "There's a great talent in this industry. We have great success with the Fugees, and Wyclef was a strong seller for us. We anticipate it being as strong a seller," he says.

## FOR MR. JONES' ALI DEE, BAND'S DEBUT IS DESTINY

(Continued from page 14)

then arranged for him to come out here and see everyone at A&M. It felt like a hit, so why wait?"

Cafaro adds that the quick turnaround on "Hall Me" was "very, very unusual, but it's exciting as well."

"I've often the excitement you feel at the waning process, fades before the album comes out, so you have to work up the excitement over again," says Cafaro. According to Morty Wiggins, A&M's GM/senior VP of marketing, A&M decided to rush the project out because it felt so strongly about the set, with its hip-hop beats that don't belie the more organic sound. The company especially appreciates about the strength of "Destiny," which was serviced to top 40 June 29 and modern rock two weeks later. According to Broadcast Data Systems, 29 percent of radio listening stations are spinning the single.

"We felt we had a potentially explosive situation on our hands and had to test it on the people," Wiggins says. "We believe in a simple equation: You hear it like it is, you go by it. Radio will be our most effective weapon in driving people into stores. Stations are adding it right and left, calls are going, reaction is immediate."

Paul Cubley, A&M's senior director of marketing for WHZZ (100) in Boston, is a little more hesitant about assigning hit status. "It's still early in the scheme of things for top 40. We have to make sure people want to hear it," he says. "It's very summery with pop potential and a hook, but I don't know if it will be a smash based on the heavy traffic [coming up]."

Although A&M is using radio reaction as a road map for the marketing journey, a music video for "Destiny" was shot recently by McG. It will be serviced to MTV, the Box, and VH1. Posters, flats, and other decorations will be available for retailers.

Bob Varchow, senior buyer at the North Canton, Ohio-based station Camelot Music chain, feels the record will benefit from good timing.

"August is a tremendous traffic time in the stores, and back-to-school time is a great buying period. We've done well for ourselves. Varchow says, "We had a recent resurgence in buying of the rock/top 40 crossover like Smash mouth and Third Eye

Blind. If Mr. Jones strikes that same vein, we will do well."

In hopes of inflating interest, A&M will also hire street teams in the top 10 major markets to hand out stickers and 100,000 cassette samplers with four song snippets and personality bits. All songs were published by Deenman Music/Music Corporation of America (BMI), the A&M Special Products and Music and Entertainment (BMI), and the MCA-Dunwich Music Corp./Kings Road Music.

## NILE RODGERS BUYS DISTRIBUTOR, STARTS LABEL

(Continued from page 6)

those albums—and others on the Sunthing Else label—will fill a void in the current marketplace. "Almost 99.99% of all R&B records today are done the same way, with sequencing, drum machines, and loops," he says. "What my label is going to be about is recording

artists that make records that are live and are played live, instead of singing to track or with a DJ.

"Where I come from, music is played and recorded live. Sonically, that's a different sound than the way R&B music is recorded nowadays," Rodgers says.

"Destiny" was the obvious first single, but there are several other songs they will dig," says Ali Dee. "If it sounded good, we laid it to tape. From start to finish, it flowed like a dream. So the more tracks people hear, the more they'll be encouraged to seek it out at Tower."

Although the act played a showcase July 16 in New York, no tour plans have been announced.

"We look at touring as phase two of the marketing plan in the winter,"

artists that make records that are live and are played live, instead of singing to track or with a DJ.

"Where I come from, music is played and recorded live. Sonically, that's a different sound than the way R&B music is recorded nowadays," Rodgers says.

## 'GODZILLA' TIE-INS

(Continued from page 6)

opportunity to put it in good position for consumers to buy."

He also notes that "Godzilla Vs. Mothra" and "Godzilla Vs. King Giders," which Columbia has been distributing since May, are selling well. "There continues to be extreme interest in 'Godzilla,'" he says.

"Godzilla" is the third "event" movie to enter the fourth-quarter schedule following "Titanic," which arrives in stores Sept. 1 from Paramount Home Video, and "Lost In Space," which hits stores Oct. 6 from New Line Cinema.

Culberg says that he isn't "comfortably" comparing his "Godzilla" will size up against "Titanic" but that the blockbuster historical drama will probably help "Godzilla's" sales.

"Titanic" is only going to stimulate the market, and it's going to help sell more goods of all kinds," he says.

As part of the marketing campaign, Duracell will promote the title from September to December via television commercials.

Throughout September and October, Duracell retailers will offer consumers a free glow-in-the-dark "Godzilla" poster plus \$40 in discount

coupons with a battery purchase.

In November and December, the battery company will offer consumers a free "Godzilla" flashlight that glows when turned on with the purchase of the video and select Duracell products.

In addition, Duracell will extend a \$3 rebate when consumers buy the title, "Anacoda," and multiple battery packs.

Dreyfus/Edy's will place "Godzilla" point-of-purchase displays in supermarkets across the country and advertise the title on more than 1 million cartons of specially created "Godzilla" vanilla ice cream.

Columbia will also kick in network and cable TV advertising that is expected to create more than 1.2 billion consumer impressions.

Columbia has shied away from elaborate cross-promotion for previous sell-through properties, but Culberg says the Duracell promotion offered the kind of consumer exposure a consumer was looking for.

"It's all about driving impressions," says Culberg, "and Duracell is providing considerable exposure that will benefit us."

## Warner's Anderson Savors Comeback

BY JIM BESSMAN

**NEW YORK**—No one seems more surprised that he has a major-label deal than Bill Anderson himself.

"If there's such a thing as a bolt out of the blue, this was absolutely it," says the legendary country hitmaker. "My phone call in which Steve Warner reported Warner Reprise Nashville president Jim Ed Norman's interest in signing him.

"Jim Ed called Steve in to sing on Anita Cochran's 'What If I Said,' Anderson says. "He knew we were good friends and said that he'd like to make a record with me, and would Steve like to produce? He took us out to lunch and said he believed I still had fans out there and could sell a lot of albums if they could only find out about it."

Warner did, in fact, produce Anderson's Reprise Nashville debut album, "Fine Wine," which is due Aug. 25. It's Anderson's first album of new material since a 1991 inspirational album called "I'll Be" and his first new country product since a 1984 double album for Swanee containing re-recordings of past hits and new material. (Two volumes of Anderson's original hits on Decca and



ANDERSON

MCA have recently been released by Varèse Sarabande, at a time when Anderson has returned to writing new hits with the likes of Warner and Vince Gill.)

Warner—who had a hit in 1992 covering Anderson's first hit, "Tips on My Toe," which was previously covered by Roy Clark, Eddy Arnold, and Jean Shepard—also had a hand in writing three of the album's 11 tracks. All were at least co-written by Anderson. The album's other collaborators included Hal Ketchum, Gary Nicholson, Lee Ann Womack, Sharon Vaughn, Jim Westerly, and Jim McBride.

"I must have known Steve from when he was playing with Dottie West), but the first time we really spoke was at a date in Cincinnati, when he was playing bass for Bob Luman," says Anderson. "But it wasn't until he did 'Tips' that I realized what a special human being he is, and we developed a relationship."

There was about a 10-year period here that I hardly wrote at all—from '82 to '92 or '93. I think I got it in my head that music had changed to such a degree coming. One thing I complicated. Then when Steve hit with my song that had been laying around 30 years, it was a wake-up call."

A version of "The Tips Of My Fingers" featuring Anderson, Clark,

Arnold, Shepard, and Wariner is the only old Anderson song on "Fine Wine."

"There's no way I can go in there and sing a song that a 20-year-old would sing," says Anderson, "so we tried for a more mature level song-wise than what's being recorded by younger singers. Three songs—'No Fair Falling in Love,' 'Before,' and 'It Feels So Good'—have to do with at least a second relationship in a person's life, and 'Forgiveness' has to be done by somebody who's been around enough to have made mistakes to ask forgiveness for."

Anderson likens Warner to the late (Continued on next page)



**An All-Star Lineup.** The National Academy of Recording Arts and Sciences (NARAS) presented a stellar, sold-out producers panel July 9 in Nashville. Shown in the front row, from left, are Garth Fundis, Narada Michael Walden, and moderator Phil Ramone. Pictured in the back row, from left, are George Massenburg, NARAS executive director of Nashville operations Nancy Shapiro, NARAS president/CEO Michael Greene, and Tony Brown.

## The Return Of Warner Mack, Country's Mystery Man; Assessing 1st-Half Sales

**CHECKING IN WITH WARNER:** Mack had an illustrious country career that was cut short by a devastating car wreck. Now living in Portland, Tenn., with his wife and granddaughter, Mack is continuing his songwriting.

"Ricky Van Shelton had a hit with my song 'After The Lights Go Out,'" Mack tells Nashville Scene. "It'd be nice if some of the younger artists would listen to my stuff." They'll have that opportunity, now that Lost Gold Records is issuing a new Mack album, along with a collection of his pop and rockabilly hits.

"Warner Mack The Legend Lives Anew" and "The Early Years" do much to preserve the legend of an underappreciated artist and writer. Mack, in fact, was long known as "country's mystery man" because of his low profile. "I've been a loner, I guess," he says. He's also unique in that he had a record banned from radio. "Roc-A-Chicka" was really taking off in 1968," he says, "when radio banned it because they said it sounded like an 'r.'"

**ON THE ROW:** Country sales are up for the first half of 1998. SoundScan figures show that total sales for the first half of this year total \$3.1 billion, as compared with 1997's first-half total of \$2.9 billion.

But one longtime industry leader and observer cautions against any victory celebrations. RCA Label Group chairman Joe Galante says that "essentially total units are up from 30 million to 32 million. There are two things to look at, though: 'Hope Floats' and Garth Brooks. That soundtrack is not really a country album, and we had two big Garth albums. So, you take those two factors out and our 6% growth is really only 3%. We're up, but I don't feel a whole lot healthier. I would characterize country sales as essentially flat."

"Pop is up 18% to 12%, so I think as a genre we're underperforming. There are good things happening, but it takes longer for things to crack, and you still have to

fight for every dollar. Sales are still concentrated in only the top artists."

The group the Ranch has broken up, and member Kelsey Urban remains at Capitol Nashville. Sawyer Brown, Danni Leight, and John Conlee will play a benefit show Sept. 10 at the Nashville Arena. Proceeds will go to the Feed the Children program... Signing: Heather Myles to APA... Loretta Lynn has been in Seventeen Grand Recording cutting her first TV projects. She's doing vocal overdubs for the HBO series "Happily Ever After" and recording the voice of Hank's mother Tilly for the Fox show "Over The Hill." The late Tammy Wynette was the original voice of Tilly.

**ON THE RECORD:** Wynette, meanwhile, will be honored with a September tribute album from Asylum Records here. The album, which features Elton John's new recording of "Stand By Your Man," will also include songs by Tanya Tucker, Lorrie Morgan, Wynonna, Rosanne Cash, Melissa Etheridge, Trisha Yearwood, and George Jones, along with a previously unreleased Wynette-Brian Wilson duet of "In My Room."

RCA Nashville is putting together a one-time only Mexican-American supergroup for a Sept. 15 release. Joe Ely, Rick Trevino, Freddy Fender, Flaco Jimenez, Ruben Ramos, David Hidalgo and Cesar Rosas of Los Lobos will make up Los Super Seven.

**PEOPLE:** Capitol Nashville publicity director Judy McDonough exits to join CMT International... Mike Sistas is promoted to A&R director at Arista/Nashville, and Anita Rabasca has been named manager of artist development at the label. Sheryl Chancelor is promoted to manager of sales and advertising administration. Jeri Detweiler is named director of regional promotion.

At Sony Music Nashville, Craig Campbell is appointed director of media/publicity for Epic and Monument Records, and Beth Kindig is promoted to art director, creative services.

At Country Club Enterprises, Sean Brennan is promoted to VP of operations.

## Brady Seals Goes International To Promote Solo Warner Nashville Set

BY CHET FLIPPO

**NASHVILLE**—Since leaving the pop/country group Little Texas three years ago, Brady Seals hasn't looked back. Now, with his second solo album completed for Warner Nashville, Seals is hoping a high-profile concert appearance at the prestigious Gstaad Festival Sept. 11 and 12 in that Swiss city will boost his prospects.

"Seals will join a headliners lineup that includes the Mavericks, BR5-49, and Lee Ann Womack. "I am definitely excited about that," says Seals. "Trisha Walker, who does international booking, threw my name in the hat, and they dug my record."

Walker says he was a natural to add to that musically diverse lineup. "They accepted him on the sheer merit of the music," she says. "His music fits. He's a new, younger artist who is up-and-coming and is country, but has rock roots. I'm convinced he's on his way to superstardom. I've always believed in him."

Seals has toured extensively in Europe. This will be his fourth trip in three years and his third Swiss visit. Seals calls his European travels an investment in his future, and Walker agrees. "I'm concentrating on markets where he can be really successful. Walker has been to Italy, twice to Holland, twice to England. Brady understands how important building an international base is

to an artist."

It's also part of building an identity as a solo artist and shedding the Little Texas identity. "In Europe, there's no problem, because there's only one chart," says Walker. "Here, he'll be all right once country radio forgets the past and accepts who he is now."

Radio acceptance for Seals is still a ways coming. One example is WHYL Carlisle, Pa., where operations manager Sandy Loy has just dropped Seals' current single, "I Fell," from her station's playlist; the track is at No. 58 on this issue's Hot Country Singles & Tracks chart.

"It's unfortunate," says Loy. "Because I like to support young, newer artists. But I needed the room, and it was not testing well. Hopefully, it'll do better."

"It's slow going, but it's going," says Seals. "It's very competitive, but that's OK."

Rodney Crowell—the producer of Seals' new self-titled album, to be released Aug. 25—feels that Seals' "style is what's looking for him to build a solid career."

"He certainly shouldn't be penalized (Continued on next page)



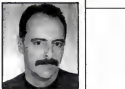
by Chet Flippo



SEALS



# COUNTRY CORNER



by Wade Jessen

**U**PTOWN COUNTRY: With 39,000 copies, **Trisha Yearwood's** "Where You'ron Road Leads" (MCA Nashville) fires the Hot Shot Debut bullet at No. 3 on Top Country Albums and peaks at No. 33 on The Billboard 200. This is Yearwood's biggest opening week for an album of new material. It bests her prior high-watermark set, "Thinkin' About You," which entered the country chart at No. 3 in the March 3, 1995, issue with more than 35,000 units. The only Yearwood album to find a larger first-week audience was last fall's best-of set, "(SongBook) A Collection of Hits," which accrued approximately 125,000 pieces to open at No. 1 on Top Country Albums and No. 4 on the big chart (Billboard, Sept. 13, 1997). That title is at No. 23 this week with 7,500 units.

Meanwhile, with 51,49 spins, Yearwood's "There Goes My Baby" bullets at No. 5 on Hot Country Singles & Tracks, Up 181 plays. Airplay leaders include KDDK Little Rock, Ark. (51 plays), and WGRL Indianapolis (49 plays).

**B**ULLDOZING: Following a two-week reign at No. 1 on Hot Country Singles & Tracks with "I Can Still Feel You"—the lead single from Collin Raye's "The Walls Came Down"—the new set sparks 27,000 rays to camp at No. 8 on Top Country Albums. Excluding his 1996 holiday package and a best-of set issued last year, "The Walls Came Down" is Raye's largest opening week for an album of new material, with "I Think About You," which entered at No. 6 in the Sept. 9, 1995, issue.

Epic has selected a second single from Raye's new set, titled "Someone You Used To Know," but label sources say no date has been assigned for shipment to country radio.

**O**H, THAT STRAWBERRY ROAN: Chris LeDoux once traveled the professional rodeo circuit as a bareback rider, and he's still the most popular "real cowboy" singer with the western-lifestyle crowd. LeDoux's "One Road Man" (Capitol Nashville) opens with 7,500 units at No. 24 on Top Country Albums; it's his eighth chart hit. "We're literally selling these like hot cakes," says Country Joe Flint, a 28-year morning-show veteran at heritage station KSOP Salt Lake City. Flint owns and operates Country Joe's Records, a music and video store in suburban Salt Lake City, which deals only in country and western fare. Flint says his station is airing four cuts from the new set but adds he was initially concerned that "LeDoux's new set might offend traditional cowboy followers. "When I heard that he had cut 'The Fever' and some stuff with Jon Bon Jovi" [Bang a Drum], I was a little skeptical, because those fans are so loyal. It hasn't slowed them down at all."

"The Fever"—an Aerosmith tune that Garth Brooks covered in 1995—sparked a tempestuous controversy in the country radio and record industry and peaked at No. 23 on our airplay chart that year. LeDoux first charted on Hot Country Singles & Tracks in the April 14, 1979, Billboard, when "Lean, Mean And Hungry" entered at No. 99. "Runaway Love," the first single from "One Road Man," is at No. 71 on our airplay chart this issue.

## WARNER'S ANDERSON SAVORS COMEBACK

(Continued from preceding page)

Owen Bradley, his producer for his first 16 years as a recording artist. "Steve reminded me a lot of Owen in his attention to detail and his willingness to let the song be the star of the records," says Anderson. "Listen to Owen's records. He always let the song shine and picked wonderful songs and let them be the heroes—no matter how great the session players."

On his new album, Anderson says, "there wasn't any pressure, like in the '80s and '70s when I was having No. 1 hits. I didn't have to follow up a No. 1 hit or sell 8 million copies; I just had to try and have fun and make a good record. And I had more fun making this record than any other I've ever made."

Says Warner, "We had a little bit! Bill was so excited—'like a little kid! But he's never rested on his laurels and is still working on stuff that's current right now. So it's getting better. He's like fine wine—the perfect better all the time."

Reprise senior VPGM Bill Payne says the album is being serviced to radio, and key tracks will be highlighted on promo CDs serviced to smaller markets by the compilation singles. "I can't follow up a No. 1 hit," he says, "but I don't see the radio is not the lead charge." Rather, the label looks to go after Bill's huge fan base and core audience outside the norm of the standard country marketing venues.

Key here, Payne notes, is Opry star Anderson's high visibility as host of TNN's Saturday-night "Opry Backstage" show, which presents national advertising possibilities. A special-edition edition of "The Heart of Prime Time Country" is also likely prior to the album's release.

Also, the label has a direct-mail campaign with Anderson's fan club and is working on a direct-marketing campaign with Gabriel Communications, supplier of the "Country's Family Reunion" home-video series featuring older-generation stars (Billboard, June 6), of which Anderson is an integral part.

"I'm the ringleader for all practical purposes," says Gabriel President Larry Black, who promotes the tapes with TNN specials and is providing time on his Sept. 5 special to help

launch "Fine Wine." "We're already talking to BMI's core audience, so we'll give the label a couple of 30-second spots to introduce the product. Then we'll run a 90-second marketing piece packaging it with a Bill Anderson home video and book title and ship some of the fill-in house we use for our tapes."

Mayne adds that Anderson's continuing career as "one of Nashville's most viable and successful artists, although he may not fit the niche of contemporary country radio, offers many press opportunities. We're not just talking about one of yesterday's legends but someone who's consistently remained active as a great hit maker."

## BRADY SEALS GOES INTERNATIONAL

(Continued from preceding page)

ized for the past," says Crowell. "Here's a guy who was in Little Dixie and never got the big international felt it was too cheesy; and he wanted to do something with a little more integrity and make a statement as an artist. I feel like I get penalized for the same thing, and it just doesn't feel right." The needs and needs of his age group who stands for integrity. And he's got that. And his music is commercial. I think he can be a real star. Usually, the industry doesn't know what it needs until it gets it."

The album contains seven songs Seals wrote or co-wrote. It includes guest vocal appearances by Vince Gill, Timothy B. Schmit, Max Carl, John Cowan, Ricky Skaggs, and Brad, and Edie Tick plays on it.

"One thing about Brady that really impresses me," says Crowell, "is his ability and courage to throw something out. He will write a song and then say, 'No, this doesn't do it,' and then throw it away. Not many people can do that. His first [solo] album, as far as I'm concerned, was a success. We created what he wanted. We were smart enough with this one to say, 'Let's make it so it works for the best company at the same time, let's make it work for the artist.'"

At Warner Nashville, support is strong for Seals. Warner Bro-

songwriter, entertainer, and human being. There's been a great deal of nepotism rhetoric by and about country music legends being denied access in the marketplace, but Bill shows how you maintain a positive attitude and go out and carve out your own destiny.

Anderson relates that Warner/Reprise national publicity director Susan Niles said the label was going to work him hard. "And I said, 'That's what I'm here for! No one's suffering from the delusion of grandeur that this is going to knock Garth Brooks off the charts. But at the same time, no Bill Anderson fans died the day Garth hit town."

senior VPGM Bob Saportz says flatly, "I think Brady is a star."

Saportz adds that the international exposure is key to breaking him in as an artist. "Gstaad is the most prestigious country festival in all of Europe," he says. "By far."

He adds that Seals and Warner will have to be the American market after that. "I want him to play conventions, showcases for distributors and people in the industry," he says. "He'll be very active. This is a total commitment on our part. We really believe that this is an act that we're going to break this year. I personally think that this is great music and he's a great talent. He's a songwriter. He's a good player and a good singer. And a good guy."

Saportz adds that the key to the campaign for Seals, which will be highly developed. "The distributors, like Anderson and Handelman, are being worked," he says. "We believe very firmly that Brady is a star. This is a business of stars. And Lord knows we need a new music. With Brady, it's not an A-B-C-D campaign. This is from the heart. You just know it's going to work."

Seals is managed by Gold Mountain Entertainment and booked by Buddy Lee Attractions. His songs are published by Gypsy Outfit Music (ASCAP).

## COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

THE CITE (Publisher) — Licensing Dept. Sheet Music Div.

- 21 21 CITIES (Gibson) — ASCAP/Verano Music, SICAM
- 22 BIC TIME (Country) — The Music City Group, Inc. (Pub.) — BMI
- 23 CROSS ME (Country) — The Music City Group, Inc. (Pub.) — BMI
- 24 BROTHERS (Country) — The Music City Group, Inc. (Pub.) — BMI
- 25 BROTHERS (Country) — The Music City Group, Inc. (Pub.) — BMI
- 26 CROSS ME (Country) — The Music City Group, Inc. (Pub.) — BMI
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- 49 CROSS ME (Country) — The Music City Group, Inc. (Pub.) — BMI
- 50 CROSS ME (Country) — The Music City Group, Inc. (Pub.) — BMI

- 21 NINA (ASCAP) — The Music City Group, Inc. (Pub.) — BMI
- 22 BIC TIME (Country) — The Music City Group, Inc. (Pub.) — BMI
- 23 CROSS ME (Country) — The Music City Group, Inc. (Pub.) — BMI
- 24 BROTHERS (Country) — The Music City Group, Inc. (Pub.) — BMI
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- 50 CROSS ME (Country) — The Music City Group, Inc. (Pub.) — BMI

- 25 100 DREAMS (Publ.) — Smash Bros. (Pub.) — BMI/ASCAP
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# MARK NESLER

"I knew from the moment that I first heard Mark sing the demo on 'Just To See You Smile' that not only was he a gifted writer, but an incredible singer. I can't wait to hear him on the radio."

Tim McGraw

"I met Mark Nessler when I was 18 years old and said to myself, 'I have just met the most talented person I will ever meet.' I still believe that today."

Tracy Byrd

"Mark Nessler is the best new act to come along in quite a while!"

JD Cannon, WFMS, CMA  
Station of the Year

"What we have here is an incredible new talent and a record where song, performance, and production mesh into a powerful package. There's smoke and grit in Nessler's voice that makes him totally believable as he sings about pain and resignation... The format needs more talent like Nessler's."

Larry Flick, *Billboard*

"I got the shivers and shakes. This communicates loneliness with such hurtin', manly dignity. Add a Wayloneseque backbeat and you've got charisma on plastic. There is no question that Mark Nessler is the DISCOVERY Award Winner."

Robert K. Oermann, *Music Row*

"Mark Nessler doesn't subscribe to the latest country music trend on his debut release. His affecting tunes provide a window to the soul of a real person on a journey through life, trying to accept, and sometimes questioning those things that still remain a mystery to us all."

Tom Weaver, *Country Weekly*

ASYLUM RECORDS

*CRAZY*  
for  
COUNTRY



Asylum Records ©1998 Elektra Entertainment Group, a division of Warner Communications Inc.,  
a Time Warner Company



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS TRACK TRACK SERVICE. 105 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANged BY NUMBER OF DETECTIONS.

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
			*** No. 1 ***		
1	3	12	TO MAKE YOU FEEL MY LOVE	Garth Brooks	1
2	4	16	NOW THAT I FOUND YOU	Terri Clark	2
3	4	17	THERE'S YOUR TROUBLE	Quinn "Big Boy" Dickens	4
4	4	18	I CAN STILL FEEL YOU	Collin Raye	4
5	5	18	THERE GOES MY BABY	Trisha Yearwood	5
6	12	15	HAPPY	Martina McBride	6
7	6	29	FROM THE MOMENT ON	Shania Twain	6
8	9	11	JUST TO HEAR YOU SAY THAT YOU LOVE ME	Faith Hill	8
9	13	15	I'M ALRIGHT	Jo Dee Messina	9
10	15	22	TRUE	George Strait	10
11	12	14	TEXAS SIZE HEARTACHE	Jo Dee Messina	11
12	16	10	IF YOU EVER HAVE FOREVER IN MIND	Vince Gill	12
13	18	21	THE HOLE	Randy Travis	13
14	17	12	I SAID A PRAYER	Phyllis Collins	14
15	7	19	A MAN HOLD'N' ON (TO A WOMAN LETTIN' GO)	Ty Herndon	15
16	21	20	COVER YOU IN KISSES	John Michael Montgomery	16
			*** AIRPOWER ***		
17	25	35	NOW LONG GONE	Brooks & Dunn	17
18	17	19	THINGS CHANGE	Cowboy Troy	18
19	19	16	I JUST WANT TO DANCE WITH YOU	George Strait	19
20	11	3	COVER YOU IN KISSES	Kenny Chesney	20
21	23	29	26 CENTS	The Wilkinson	21
			*** AIRPOWER ***		
22	22	12	STEPPING STONE	Lari White	22
23	10	2	THE SHOES YOU'RE WEARING	Clint Black	23
24	20	14	IF YOU SEE HIM IF YOU SEE HER	Reba Brock & Dunn	24
25	14	23	I DO (CHERISH YOU)	Mark Wells	25
26	26	26	THIS KISS	Faith Hill	26
27	33	18	YOU'RE GONE	Diamond Rio	27
28	26	26	FIM FROM THE COUNTRY	Tracy Byrd	28
29	26	26	BYE BYE	Jo Dee Messina	29
30	27	23	COMMITMENT	Leann Rimes	30
31	32	35	HIGH ON LOVE	Patty Loveless	31
32	39	10	WONDERFUL TONIGHT	David Newsham	32
33	17	38	NO END TO THIS ROAD	Restless Heart	33
34	33	17	SOMEBODY TO LOVE	Suzie Qoggins	34
			*** HOT SHOT DEBUT ***		
35	NEW	1	I'LL GO ON LOVING YOU	LeAnn Rimes	35
36	43	42	I WANNA REMEMBER THIS	Alisa Davis	36

# Billboard Top Country Singles Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE TRACKS REPORTED BY SOUNDS CANADIAN. SINGLES SALES RANged BY NUMBER OF COPIES SOLD. SONGS RANged BY NUMBER OF DETECTIONS.

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
			*** No. 1 ***	
1	1	15	YOU'RE STILL THE ONE	Shania Twain
2	2	2	COMMITMENT	LeAnn Rimes
3	4	14	THERE'S YOUR TROUBLE	Quinn "Big Boy" Dickens
4	6	7	I CAN STILL FEEL YOU	Collin Raye
5	7	21	I'M ALRIGHT/BYE BYE	Jo Dee Messina
6	7	7	IF YOU EVER HAVE FOREVER IN MIND	Vince Gill
7	5	59	HOW DO I LIVE	LeAnn Rimes
8	11	14	STEPPING STONE	Lari White
9	14	12	NOW THAT I FOUND YOU	Terri Clark
10	8	10	ONE HEART AT A TIME	Various Artists
11	17	18	26 CENTS	The Wilkinson
12	NEW	1	COVER YOU IN KISSES	John Michael Montgomery
13	9	10	I JUST WANT TO DANCE WITH YOU	George Strait

# Copyrighters & Publishers

ARTISTS & MUSIC

## ASCPA to Deploy Web Tracking System EZ-Seeker Finds Potential Copyright Violators In Cyberspace

**BY CATHERINE APPELLED OLSON**  
WASHINGTON, D.C.—In a collaboration with writers and attorneys, EZ-Seeker has enhanced its ability to track the performance of its members' works on the Internet, the performance right society ASCPA has paired with Online Monitoring Services (OMS) of Alexandria, Va., to launch a new technology called EZ-Seeker.

The application uses a proprietary set of World Wide Web "crawlers" designed to locate internet sites that use commonly available audio and video file formats and identify songs being performed (Billboard/Bulletin, July 14). The technology also has the ability to decode the "watermark" of the record labels, music producers, and distributors may use to identify digital versions of their works.

Once EZ-Seeker has identified a prospective licensable Web site, it can automatically E-mail a license form to the site operator. It also archives all of the sites on which it has traced music performance; this would be important if ASCPA decides to pursue legal action against potential copyright-infringing site operators.

Completing performance right registration BMI introduced a similar Web search and database program—dubbed MusicBot—in October 1997, and it has just announced that the second version of the software will be available this fall.

Additionally, BMI has entered into a joint marketing and development agreement with the music technology company Liquid Audio under which Liquid Audio will distribute BMI music to perform for members at all of its licensed sites and provide BMI with a list of all Web sites using Liquid Audio technology. The organizations also will collaborate on the development of an interface between BMI/MusicBot and Liquid Audio licenses that will generate information about the writers, artists, titles, and publishers of musical works transmitted by Liquid Audio sites (Billboard/Bulletin, July 17). ASCPA entered into a similar agreement with Liquid Audio last spring.

Marc Morgenstern, ASCPA senior VP for new media, says that up until now the organization has been using human resources and various search engines and listing services to search the Web looking for sites that use music. The registration already has turned up hun-

dreds of sites that are currently licensed, and twice—in June 1997 and June 1998—it has distributed fees to its members in connection with the use of music on the Internet. The allotments were less than \$100,000 in total.

"We've been able to find out about and qualify the sites, but the volumes we are talking about as music use explodes on the Internet requires a technology solution," Morgenstern says. "We realized we were going to need something that reached far beyond what was currently in use or purported to be in use."

Key to EZ-Seeker's ability to weed out promotional and other non-revenue-generating sites is a set of filters it engages to determine whether a given site is designed to make money.

"It's not enough to just find music files. What we are looking for are commercial sites that are licensable and are making money," says Phil Crosland, ASCPA VP of marketing. "EZ-Seeker looks at things like: Do they have ads available? How many music files do they have? Do they have certain key words that indicate a commercial enterprise?"

Morgenstern says that while ASCPA has had little trouble detecting and contacting the largest sites that use music, new sites are mush-

rooming in cyberspace.

"There are going to be a limited number—maybe three dozen—big music-making sites, some tied to traditional media companies, some Web only," he says. "But there is a second group of sites, some 20,000-40,000 of them, and not all small, that are also performing music. This technology will help us license those sites."

Founded in January 1997, OMS developed a proprietary technology that scans the Internet for copyrighted material. OMS has customized its proprietary technology for the Recording Industry Assn. of America, the Motion Picture Assn. of America, and Time Inc. New Media, among other clients.

"EZ-Seeker provides ASCPA a way to manage an unmanageable amount of information," says Christopher Young, OMS president/COO.

ASCPA has determined a three-tiered licensing structure for Web sites; the minimum yearly fee is \$250. The organization and OMS plan to take their technology to sister rights organizations around the world.

"The way the software was designed makes it very easy to change the criteria," Morgenstern says. "One of the filters could be the country of origin, for example."



**A One, One Punch.** BMI Nashville and Maverick Music recently hosted a double-101 party for Robin Lester, who co-wrote "This Kiss" (a hit for Faith Hill) and "Out Of My Bones" (Randy Travis). Pictured among the guests, from left, are David Preston, director at BMI; Byron Gallimore, co-producer of both singles; Lionel Cronin, president of Maverick Music; Lester; Hill; James Stroud, president of DreamWorks Nashville; Whitney Dunn, creative director of Maverick Music Nashville; and Bob Saponi, president of Warner Bros. Records Nashville.



**Long Time No See (Or Hear).** The B-52's, an EMI Music Publishing act, played the Big Apple for the first time in four years at Radio City Music Hall recently. Shown, from left, are the group's Cindy Wilson, Fred Schneider, and Keith Strickland; EMI Music executive VP Bob Flax; and the group's Kate Pierson.

## NO. 1 SONG CREDITS

**HOT 100**  
THE BYE BIE BIE - Rodney Atkins, Brandy, Lawson Daniels, Fred Hervey III, Japhe Zito, EMI Blackwood/BMI, Rony-Dan/BSM, EMI Blackwood/SESAC, Pennino/BSM, Janssen/BMI, EMI/ASCAP  
**HOT COUNTRY SINGLES & TRACKS**  
MUSIC CORP. OF AMERICA/ASCAP, A&M/ASCAP, MCA/ASCAP  
**TO MAKE YOU FEEL MY LOVE** - Bob Dylan, Special Record/SESAC  
**HOT R&B SINGLES**  
**FRIEND OF MINE** - Kelly Price, Brenton Jordan, J. Walker, A. Dent, Seals, Crofts - The Price In Right Mind, Music Corp. of America/ASCAP, A&M/ASCAP, MCA/ASCAP, MCA/ASCAP  
**HOT RAP SINGLES**  
**LOOKIN' AT ME** - M. Betha, Chad Work, MCA/ASCAP, Sean "Puffy" Combs - M. Betha/ASCAP  
**CHASE CHASE/ASCAP**, The Waters of Nazareth/BSM, Justin Costello/BSM, EMI April/ASCAP  
**HOT LATIN TRACKS**  
**YO NAC PAPA AMARTE** - Sika Sanchez - PIPP/BSM

## A Ruling In 'Santa' Infringement Case; Sears And Conner Interpret Harburg

**GETTING SANTA UNSTUCK:** A woman who accused others of unauthorized use of a song had been accused of infringing on another song with the same title.

In a two-day trial, Judge Gary Lancaster of U.S. District Court for the western district of Pennsylvania ruled that Kathy Reda Mollica had infringed on "Santa Got Stuck In The Chimney," a 1953 holiday hit by Jimmy Boyer, best known as a performer of "I Saw Mommy Kissing Santa Claus."

Mollica had previously sued fellow Pittsburgh resident Palmer Restaneo, whose daughter Jewell recorded a song called "Santa Got Stuck In The Chimney" on a CD for a local hospital fund-raising effort. Then, the publisher of the 1953 copyright—Nashville-based Minnie Music, a unit of the Opryland Music Group—sued Mollica, who had said she wrote her song in the early '70s.

Lancaster's decision was based on two key elements in determining copyright infringement: the testimony of expert witnesses on the essential similarity of Mollica's song to the 1953 copyright and his view that Mollica had access to the original song because she is a professional singer/songwriter.

**BEYOND THE HITS:** Vocalist AIMPia and a plaintiff Bradford Conner appear to take particular delight in performing the songs of America's pop masters, and they dig deep into the catalogs to make even the most knowledgeable of aficionados happily surprised. The Boston duo, which appears on Oakton Recordings, has turned its spirited skills—which are generally better on upbeat numbers than on ballads—to the works of lyricist E.Y. Harburg on "Beyond The Rainbow." The set features more than two dozen Harburg tunes, including "I Got A Feeling," "Let's Everlong," and "Pink Floyd," "The Walk," guitar ballad, 5. AC/DC, "Bonfire," guitar ball.

**STARTING OUT:** The Assn. of Independent Music Publishers (AIMP) invites its members—only annual training sessions on the basics of music publishing administration from 3:30 p.m. to 6 p.m. on Wednesday (29) and Aug. 19 at Richards & O'Neil, New York. Those interested can contact AIMP at 212-758-6157.

**PRINT ON THE FLOOR:** The following are the best-selling folios from Music Sales:  
1. Tori Amos, "The Choirgirl Book"  
1. Bob Dylan, "Time Out of Mind," 2. Tori Amos, "Lips Everlong"  
4. Pink Floyd, "The Wall," guitar ballad, 5. AC/DC, "Bonfire," guitar ball.

tors such as Harold Arben, Burton Lane, Julie Styne, Jerome Kern, and Jay Gorney, among others. The duo's other works for the label include an Irving Berlin retrospective, "Keep On Smiling"; its time frame puts all the songs in the public domain in the U.S.

**IT DOESN'T STOP:** Under a few variations, "Don't Stop The Music," a 1981 hit by Yarbrough & Peoples—penned by Alisa Peoples, Jonah Elias, and Lonnie Simmons—is currently making the rounds of charting albums, reports John Fogerty, London chief of Mindy Music Ltd., whose U.S. publisher is Taking Care of Business (BMI).

On the Top R&B Albums chart, the song—in an adapted form known as "Ain't No Stoppin'"—is on the Jagged Edge album "A Jagged Era." It also appears as an adaptation, "Don't Stop What You're Doin'," on the multi-platinum Puff Daddy & The Family album "No Way Out." It's also performed under its original title on the Playa album "Cheers 2 U." Other recent covers include the version known as "Don't Stop What You're Doin'" on the "Soal Flow" soundtrack.



by Ivo Lichtman

## FOR THE RECORD

While Putnamyo has licensed songs by Ani DiFranco and Cassandra Wilson for the label's compilation discs, Putnamyo Music Partner does not license recordings by either artist, contrary to a story in the July 25 issue.

TOP BLUES ALBUMS.

Compiled from a national sample of retail stores and rack sales reports collected, compiled, and provided by **SoundScan**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPACT & NUMBER OF DISTRIBUTING LABELS	ARTIST
1	41	1	<b>TROUBLE IS...</b> SONIC YOUTH/242/IMPACT DISCS	★★★	<b>NO. 1</b> KENNY WAYNE SHEPHERD BAND 21 weeks at No. 1
2	5	77	<b>LIE TO ME...</b> AMM 54046/3	★★★	JOHNNY LANG
3	7	7	<b>HEAVY LOVE</b> SUNSTONE 41322/3/VE	★★★	BUOJOY GUY
4	3	3	<b>DEIGES WILD</b> ●	★★★	B.B. KING
5	4	3	<b>LIFE, LOVE &amp; THE BLUES</b> PRIVATE MUSIC 0212/WEA/IMPACT HILL	★★★	ETTA JAMES
6	6	6	<b>OUT THERE</b> GUSTO 5155/1/IMPACT	★★★	JIMMIE VAUGHAN
7	5	5	<b>TAYLORED TO PLEASE</b> MCA/IMPACT	★★★	JOHNNIE TAYLOR
8	24	24	<b>BLUES BROTHERS 2000</b> ●	★★★	VARIOUS ARTISTS UNIVERSAL 53116
9	9	51	<b>LIVE AT GARNAGE HALL</b> RSCG 68143	★★★	STEVE RAY VAUGHAN AND DOUBLE TROUBLE
10	11	11	<b>ONE OF THE FORTUNATE FEW</b> RSCG 68143/IMPACT	★★★	DELBERT MCCLINTON
11	13	11	<b>JUST WON'T BURN</b> THE COOL 1344/IMPACT	★★★	SUSAN TEDESCHI
12	10	15	<b>SACRED ISLAND</b> PRIVATE MUSIC 0212/WEA/IMPACT HILL	★★★	TAJ MAHAL & HULA BLUES BAND
13	4	4	<b>TURN THE HEAT UP</b> ALGOSIT 6857	★★★	SHEMERA COPELAND
14	15	2	<b>BEST OF BLUES</b> ALGOSIT 6857	★★★	VARIOUS ARTISTS
15	14	71	<b>HELP YOURSELF</b> MCA/IMPACT	★★★	PEGGY SCOTT-ADAMS

TOP REGGAE ALBUMS.

★★★ NO. 1 ★★  
5 weeks at No. 1

1	1	1	<b>REGGAE GOLD 1998</b> POLYGRAM 54522/IMPACT	★★★	VARIOUS ARTISTS
2	NEW	2	<b>PURE REGGAE</b> POLYGRAM 54522/IMPACT	★★★	VARIOUS ARTISTS
3	2	31	<b>MANY MOODS OF MOSES</b> MCA/IMPACT	★★★	BEENIE HEN
4	3	31	<b>BEST OF BOB MARLEY</b> SONIC YOUTH 4240	★★★	BOB MARLEY
5	5	3	<b>D.I. REGGAE MIX</b> BEAST 94323/IMPACT	★★★	VARIOUS ARTISTS
6	4	34	<b>INNA HEIGHTS</b> COLUMBIA 54252/IMPACT	★★★	BUJU BANTON
7	6	5	<b>FORWARD: SUMMER REGGAE ROOMS</b> MCA/IMPACT	★★★	VARIOUS ARTISTS
8	10	61	<b>REGGAE GOLD 1997</b> POLYGRAM 54522/IMPACT	★★★	VARIOUS ARTISTS
9	13	3	<b>BEST OF BOB MARLEY</b> MCA/IMPACT 2125	★★★	BOB MARLEY
10	7	3	<b>REGGAE MONSTER: A REGGAE TRIBUTE TO THE PULCE VOLUME I</b> AND 211/IMPACT	★★★	VARIOUS ARTISTS
11	14	2	<b>THE BEST OF REGGAE</b> MCA/IMPACT 2125	★★★	VARIOUS ARTISTS
12	15	15	<b>DANCEHALL KINGS III</b> BLUANT 63102/IMPACT	★★★	VARIOUS ARTISTS
13	8	36	<b>STRICTLY THE BEST 19</b> WE 8517	★★★	VARIOUS ARTISTS
14	11	25	<b>RIGHT ON TIME</b> WE 8517	★★★	HEPCAT
15	RE-ENTRY	15	<b>THE COMPLETE WALLERS 1967-1972 PART I</b> WE 8517	★★★	BOB MARLEY

TOP WORLD MUSIC ALBUMS.

★★★ NO. 1 ★★  
15 weeks at No. 1

1	1	43	<b>ROMANZA</b> SONIC YOUTH 4240	★★★	ANDREA BOCELLI
2	2	42	<b>THE BOOK OF SECRETS A</b> COLUMBIA 54252/IMPACT	★★★	LOREENA MCKENNTY
3	3	44	<b>BUENA VISTA SOCIAL CLUB</b> WORLD CIRCLES/IMPACT/SONIC YOUTH 4240	★★★	BUENA VISTA SOCIAL CLUB
4	4	17	<b>LEAHY</b> NARADA 42559/IMPACT	★★★	LEAHY
5	5	7	<b>VERTIGO</b> NARADA 42559/IMPACT	★★★	JESSIE COLE
6	6	8	<b>IZ IN CONCERT: THE MAN AND HIS MUSIC</b> ROY BOY SHARON/IMPACT/IMPACT COMMERCIAL	★★★	ISRAEL KAMARAWWOLE
7	10	16	<b>GYPSY SOUL III—FLAMENCO</b> NARADA 42559/IMPACT	★★★	VARIOUS ARTISTS
8	7	16	<b>DEEP FOREST NW COMPASSA</b> 550 MUSIC 4078/IMPACT	★★★	DEEP FOREST
9	21	21	<b>A TOBA CLUB LA GUSTA</b> WORLD CIRCLES/IMPACT/SONIC YOUTH 4240	★★★	AFRO-CUBAN ALL STARS
10	12	23	<b>INTRODUCING... RUBEN GONZALEZ</b> WORLD CIRCLES/IMPACT/SONIC YOUTH 4240	★★★	RUBEN GONZALEZ
11	5	50	<b>MALOSHOEN</b> NORWEGIAN 711/IMPACT	★★★	MANDY PATINKIN
12	15	4	<b>THE BEST OF KJAFI CRATER BOYS</b> ROY BOY SHARON PRODUCTIONS 2278	★★★	KJAFI CRATER BOYS
13	9	7	<b>AFRO-LATINO</b> PCT/MCA/IMPACT 139	★★★	VARIOUS ARTISTS
14	RE-ENTRY	14	<b>THE BEST OF IRELAND</b> MCA/IMPACT 5311	★★★	VARIOUS ARTISTS
15	14	71	<b>MICHAEL FLAITLEY'S LORD OF THE DANCE</b> MCA/IMPACT 5311	★★★	ROMAN HAROLDMAN

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 \*Albums with the gold color logo were the week's #1 selling in their category. ★ Selling in the category. ★★ Selling in the category. ★★★ Selling in the category.   
 \*Albums with the gold color logo were the week's #1 selling in their category. ★ Selling in the category. ★★ Selling in the category. ★★★ Selling in the category.

Artists & Music

Swing Revival Could Stay Awhile

IT'S NEW, AGAIN: Even the most ardent followers of the music biz and pop culture at large, those well-versed in the industry's cyclical rhythms, can justifiably register surprise at the nation's newest pastime.

Swing—the dance music of the 1930s and 1940s, the music of big bands and good times—is back, and it continues to increase in popularity. Swing clubs are opening around the country, swing is played in popular TV advertisements, and consumers are purchasing swing CDs in increasingly growing numbers.

"The swing revival started in Los Angeles and San Francisco and spread to Seattle, Chicago, and New York," explains Michael Kaufman, GRP's national director of sales. Kaufman suggests that swing's new-found popularity lies in its connection to an era that was "optimistic and happy."

It's a real positive scene where people can get dressed up and dance and, through the music's history, have a connection to something that conveys a sense of quality."

Kaufman sees the recent swing converts as being approximately between 26 and 45. "Going to a club, you see a younger demographic, probably a bit younger than your typical jazz consumer, almost 50% male to female," he says. Kaufman believes that, unlike many fans, swing has the potential to stay around for some time. "There is a certain amount of investment that the consumer is making beyond purchasing just the one CD of the moment," he explains. "People are taking dance lessons, and they're buying great upscale outfits to wear to the dances. The fact that there is an element of investment can give swing staying power."

The dramatic rise in swing's popularity is confirmed by Lincoln Center's Rebecca Weller, producer of the New York institution's "Midsummer Night's Swing" series. Lincoln Center has dance-oriented bands play out-

side for 24 nights; Weller describes roughly one-third of these artists as "true swing." According to Weller, the turnout for the swing bands has been "phenomenal."

"Our dancefloor accommodates 850 people, and we have approximately 5,000 people a night turning out, dancing on the [outdoor] plaza," she says. (Annual attendance at the event has risen from 8,000 in 1989 to 96,000 in 1997.)

Like GRP's Kaufman, Weller sees the demographic for swing skewing younger than ever, noting that she's seeing "more twentysomethings showing up than ever before."

And the swing fans are purchasing music. Chris Osborne, jazz buyer for Tower at Lincoln Center, reports that in a sample week, three of the store's top 15 jazz titles, which include new titles as well as perennial sellers, are swing compilations.

"We have a separate big-band section, and I always put swing titles in our listening posts," notes Osborne. "In addition, a number of swing jazz collections are being sold in the pop department, which has increased sales by attracting a wider range of people."

Perhaps most significantly, the store has seen an increase in swing sales to young consumers who come to Tower after attending the swing nights held across the street at Lincoln Center.

To reach the fledgling swing consumer, GRP is introducing the midline "Swingation" series, which features classic swing from the GRP catalogue. The current "Swingation" titles include artist-specific compilations from Count Basie, Jimmie Lunceford, Lionel Hampton, and Ella Fitzgerald with Chick Webb. In addition, a sampler features three cuts each from the aforementioned artists, along with tracks from Benny Goodman, Glenn Miller, Tommy Dorsey, and Artie Shaw.

(Continued on page 13)



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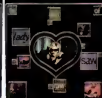
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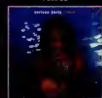
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## Ready To Break: New Artists And Producers Set To Shake Up '98

BY ELENA OUMANO

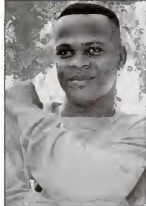
For the past several years, reggae seemed stuck in crises of direction—tired to its roots or come hard with dancehall? Praise the girls, Jah or God? Bend to the wishes of the international pop market or stay true to the hardcore audience? Yet these conflicts are proving illusory. As reggae continues to develop and reinvent itself, it's becoming an expandable envelope, able to accommodate—and find an audience for—its various musical flavors and worldviews.

"Over the years, the reggae audience matured so much that reggae's no longer pop; it's gone back underground," says Main Street and Juvenile labels owner/producer Danny Browne. "That roots market is established; so the Bob Marley and Burning Spear fans are there. But the second or third generation of West Indians crossed over to hip-hop—we were losing that fla-

vor that makes dancehall reggae popular, and we had to create a new audience with a new set of artists who people can identify with."

Two years ago, Browne voiced a DJ named Goffie over his new "scanda!" riddim, which deviated sharply from typical dancehall riddims, most of which derive from Steely and Clewlie's "punanny" and Davo Kelly's "peppersced." The result was "Fugite," a catchy No. 1 Jamaica hit featuring a brief, easy-to-understand hook and an ice-cream-truck bell.

"I deliberately played the drum beat straight, like it was a stomping beat," explains Browne. "The feeling that comes out of it is like hip-hop, but it's more of a pop beat, like disco." When Browne sent "Goffie" to England, "they played it in nightclubs, at rave parties—dropped it down in the middle of house music," he says. "When Radio One playlisted that song, I



Mr. Vegas

said, 'Well, this is definitely something.' Then, when Beenie Man [entered the U.K. charts at No. 10] with 'Who Am I,' I was so happy. I

felt the ingredients are there, and something is happening."

### DIFFERENT DELIVERY

Mad House and Extra-L labels owner/producer Dave Kelly is another soundbuilder steering away from the typical dancehall beat. His "backyard" riddim will debut as the track for "The Alias Project," an album that will be voiced entirely by well-known artists using pseudonyms. "If Spragg appears on the 'backyard' riddim, he's not going to be Spragg Benz—he'll have an alias," says Kelly. The intent is to "put the music first," he explains, to counter the industry's self-destructive habit of over-hyping artists. For Kelly, the "backyard" is a "groove," rather than a "riddim." "It has roots in reggae or dancehall, but the delivery is different," he clarifies. "We want dancehall's energy, but something that won't be confined to an ethnic level. And we're creating a vocal that can go across the board, that can be appreciated and understood whether you're Jamaican or Spanish or American or English."

The Jamaican producer's economy—voicing a string of artists on the same "riddim"—transforms, under Kelly's direction, from monotony into a deep groove no

wants to climb out of, because each track plays like a single destined to be a hit. "I don't record filler songs," says Kelly. "I go to each one with the intention for it to be a single." The proof is in his contagious—and best-selling one-riddim compilation albums—"Peppersced," "Arabian Jam," "Showtime," "Showtime Juggling" and the dance floor-filler "Joy Ride."

Producer and 2 Hard label owner Jeremy Harding is also racking up sales by doing it his way. Harding had barely returned to Jamaica from Canada (where he worked for four years as a club DJ and hip-hop/reggae radio jock) before "Who Am I," voiced over Harding's sizzling "playground" riddim, hit the U.K. running last spring, then soared on U.S. charts. Harding also manages DJ Sean Paul, the breakout talent from the Dutty Cap Crew, who is currently scorching Jamaica with his own "playground"-based tune, "Infiltrate."

Unlike other crossover reggae artists of past years, "We're managing to get this exposure by doing straight-up dancehall tracks," says Harding. "The same mix [of 'Who Am I'] that was popular in Jamaica is [the same one that's] getting big over there. It's really catching on from monitory into a deep groove no

(Continued on page 10)

David Kirton  
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## Global Reggae Pulse Dub Poets, Distaff Japanese And Parisian Politicos Stir It Up

LONDON—Linton Kwesi Johnson, the Jamaican-born, London-based pioneer of dub poetry (or "reggae poetry") as he calls it, celebrates 20 years as a recording artist with his new album, "More Time," released in the U.K. late last month on his LKJ label. "It's the high point of my career as a poet and as a recording artist," says Johnson, who released two of the earliest dub-poetry albums: "Dread Beat An Blood" (Virgin, 1978) and "Forces Of Victory" (Island, 1979). Recording in Switzerland with a band including producer/bassist Dennis Bovell, guitarist John Kplaje and saxophonist Steve Gregory (all of whom have released solo albums on LKJ), Johnson has engaged mixed his usual pointed socio-political songs (such as "Liesense Fi Kill") with songs about personal tragedy ("Reggae Fi Benard") and the odd love song ("Hurricane Blues"). BBC Center London Radio presenter Dotun Adeboyo comments, "If you feel like laughing, crying, dancing and feel-

ing the heartbeat of the last 20 years of black life in the U.K., you need 'More Time.'"

Says Johnson, "I think the main thing is that I've been able to establish a genre of music which is recognized internationally." After spreading the dub-poetry vibes in several European countries in early summer, he'll be touring the U.K. with the English poet Brian Patten throughout October. Patten himself is also a fan and says, "In 'More Time,' there's a brightness in the music that does not belittle the subject matter, and a weight of love and care in the words that separates Linton Kwesi Johnson from his imitators." —AKAWU

TOKYO—Yet more evidence that Japanese reggae has moved way past the novelty stage and put down permanent roots is provided by the recently released album "Iroiroa Iro." It's a compilation of tracks by various female Japanese reggae (Continued on next page)

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## GLOBAL REGGAE PULSE

(Continued from preceding page)

artists who, until now, have been overshadowed by their counterparts. The album's title means "Many Many Colors," and it's aptly chosen, since the album covers the stylistic gamut from deep dub (the highly atmospheric "My My Jaaa" by Little Mal) to pop tunes like "File (Raw Version)" by Little Kana. The driving force behind "Iroiro's Iro" is singer Sister Kaya (who sings a number called "Brother's Sun, Sister Moon" on the album). As is the case with most of the other vocalists on the album, Sister Kaya's musical career began in a genre other than reggae—in her case, rock. She gathered some of the women who had been taking part in a regular reggae concert series called "Roots Daughters Unite" and then enlisted the help of producer Horiguchi-K, who assembled a backing band. "Iroiro's Iro," a smooth, professional-sounding effort, is also the inaugural release on Tachyon Records, a label recently set up by Tokyo-based reggae-specialist concert-promotion company Tachyon.

—STEVE MCCLURE

PARIS—"When I first saw Sinesmilia play, I realized that there was no other such group in France," says Hervé Deplasse, GM of the Double T Music label, which signed the French reggae group early this year. "We met over 10 years ago when we were all teenagers," says Mike, Sinesmilia's lead singer, who uses only his first name, describing the genesis of the group. "Reggae music was not our first love; we were more into the Cure, but our elder brothers had some Bob Marley records." To be sure, Sinesmilia's music is not hard-core reggae. Although deeply influenced by Jamaican music, the group members have added personal touches with rock guitars and a new use of traditional "chanson Francaise." Two years ago, the band released a self-financed album in English, "Promière Récolte (First Crop)," which managed to sell more than 40,000 units without any sort of promotion nor media support. Sinesmilia's remarkable stage performances also built their following, says Deplasse. That was never again this past May, when the group packed a 1,500-capacity venue in Paris days before the release of its second album, "Résistances." The new album shows a slight change in direction as the band now sings mostly in French. "They are a controversial band, and the album's first single, 'La Flamme (The Flame)' is concerned with the National Front, France's extreme right-wing political party, so they have difficulty getting airplay on radio networks," says Deplasse. Promotion of "Résistances" again is focused on the band's live performances, and a spring tour culminated at the Paris-Bercy reggae festival on June 27. Double T Music expects to go gold [100,000 units] with Sinesmilia's new album.

—CECILE TESSEYRE

STOCKHOLM—Sweden's most notable and consistent reggae-rooted artist, Papa Dee, returns this summer with his fifth album, "Island Rock," for Warner Music Sweden. The release follows a brief but successful foray into a more pop-influenced sound on his previous album, "The Journey," which was produced by Dennis Pop and Max Martin (Robyn, Backstage Boys, Ace of Base), yielded two top-10 hits

in Sweden and generated credible sales figures in Japan, Korea and Brazil. "Island Rocks" signals a return to a more Kingston-based vibe—that has been Papa Dee's metier during his decade-long recording career. "Island Rock" was released last month and was preceded by the title-track single, which displays a distinctly "old-school" Caribbean sound. Although Papa Dee is signed to Warner Music

worldwide, the single is also released in Jamaica on the legendary Dynamic Sounds label. A video for the single, filmed in New York, is set for prominent exposure on select music-TV shows and will be followed by a tour of Sweden in late summer. Papa Dee is also playing a show in New York this summer on a date to be confirmed, backed by the Brooklyn Funk Essentials. According to Matthias Wachtmeister,

head of international A&R for Warner Music Sweden, international promotion plans are still being discussed. "Island Rock" is a superb summer single, reggae-tinged or not. It's an almost novelty hit followed up by a very strong and well-crafted album that is guaranteed to see that rare combination of chart action and excellent reviews," predicts Wachtmeister.

—KRISTINA ADOLPHSSON

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## READY TO BREAK

(Continued from page 35)

a product that appeals to a cross market, that sounds a little more involved, a little more musical than the standard dancehall [track].

"A lot of the older producers work from a standpoint of being musicians who played in bands," he continues. "I am a musician, but I produce from the standpoint of turntables and clubs—like a hip-hop producer. I start with turntables and samples,

whereas most producers start with keyboard melodies or basslines. The approach and the type of sounds you choose are different. Hip-hop production teaches you how to dig for sounds and how to twist and turn them and take stuff off records and make new stuff out of it, instead of just relying on what you buy in a box."

Harding advises "applying the

technique of building hip-hop to dancehall," rather than simply sticking dancehall beats under hip-hop samples.

### DEPENDING ON KILLERS

The right riddim is key for a reggae recording artist. The talents of established stars like Bounty Killz, Beenie Man, Rhuq Banton, Luciano, Wayne Wonder, Richie Stephens, Anthony B., Capleton, Sizzla, General Degree, Red Rat, Buccaneer, Spragga Benz, Lady G, Lady Saw and Tanya Stephens, as well as two veterans of remarkable staying power, singers Beres Hammond and Coco Tea, override the changing whims of musical fashion, but newer artists depend on the latest killer riddim in order to be heard.

Harding was the first to voice reggae sensation Mr. Vegas, at least in his second, strikingly original "singjay" incarnation.

Clifford Smith, a.k.a. Mr. Vegas, started as a singer. After a few futile years, he dropped out, until he met DJ/producer Don Yute, at singer/producer Freddie McGregor's Big Ship recording studio and they collaborated on a "Killing Me Softly" reggae cover. But it wasn't until someone took a crowbar to his jaw in a dispute over a DAT that



L.U.S.T.

"We haven't heard anyone like this since [the late singjay legend] Tenor Saw," says Wee Puv, owner of reggae's top sound system, Stone Love. When "Nike Air" was released last fall, "it mash up the whole of Jamaica," says Vegas. "If my jaw wasn't broken, it and it wouldn't have taken off."

Anxious to avoid the all-too-common "one-hit wonder" fate, Vegas hunted down his next riddim. "After that now, it was Danny Browne turn," he says. "Went around Main Street [studio], and said I have to voice on his filthy riddim band. I told him he must call the police; I'm not leaving. I went in, did 'Heads High' in one lick."

By virtue of the right riddims, catchy lyrical hooks and his dazzling vocal style, this canny artist has made himself a constant top-10 chart presence—mostly at No. 1—for nearly a year.

Vegas' career took off. "I spent six weeks with a wired jawbone," recalls the 25-year-old. "Before the accident, I sang real pretty. But in Jamaica nowadays, you have to be real hardcore to really reach the people. They just love the more faster riddim."

When Vegas heard Harding's "playground" riddim bubbling under "Who Am I," he ran to his doctor to get unwired, then headed straight for Harding's place. "I didn't even eat," he says. Unable to open his jaw wide enough to round the notes, Vegas recorded "Nike Air" with a unique, driving sound—holding notes yet thinning them out—working something on the border between singing and rapping.

### PLAYING THE STATESIDE GAME

L.U.S.T. (Love, Understanding, Sensitivity and Togetherness) is just as fresh on the scene—at least as a unit. Singers Thriller U (Eustace Hamilton), Singing Melody (Evertton Hardware) and Tony Curtis (Curtis O'Brien) have all enjoyed suc-

(Continued on next page)

Congratulations to **Jeremy Harding** producer/composer of **Beenie Man's** Billboard crossover hit

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# Studio Action

ARTISTS & MUSIC

## Engineering School Ready For U.S.

### Global Operation To Open Schools In NYC And Nashville

BY DAN DALEY

The professional audio education market in the U.S., which already has more than 600 programs of various types and sizes, is poised to expand even more crowded as the School of Audio Engineering Technical College (SAE) moves forward with plans to open schools in Nashville and New York.

Since its founding in Sydney in 1976, SAE has established educational facilities in London; Paris; Glasgow, Scotland; Vienna; Stockholm; Milan; six cities in Germany; two each in the Netherlands and Switzerland; seven in Australia/New Zealand; and one each in Singapore and Malaysia. Two more sites, in Athens and Seoul, South Korea, are slated to open.

Covering 1.25 million square feet of residential and studio space on three continents, SAE is the largest such enterprise in the world. It has a global enrollment of approximately 7,000 students at any time, paying an average of \$12,500 (tuition varies depending on a number of factors) plus associated with various territories.

The force behind this scholastic empire is Tom Misner, who perceives himself as being as boundless as his business. Born in Australia and raised largely in Australia since his adolescence, Misner speaks four languages and does not identify with any particular nationality.

The son of a family that once owned a large steel manufacturing concern in Europe, Misner parlayed the family fortune into his own business by making a series of shrewd decisions, including selling a magazine publishing group he had founded to Australian entrepreneur Rupert Murdoch.

Misner has left few angles unexplored in building SAE to an estimated \$100 million in annual revenue. For instance, a major part of his strategy in entering new markets is to establish his educational facilities in rental real estate. Depending upon the rate at which businesses there begin to grow, he will later purchase either to sit or act—another tactic that builds equity and serves as a hedge against future interest increases.

The financial rewards of such an operation can be substantial. Misner says SAE's staff and physical space grew 100% in 1997, and he expects 40% growth this year. In addition, SAE draws handsome ancillary revenues from textbooks—several of which Misner has written himself—and by marketing items such as T-shirts and caps, all of which are prominently displayed in cases in the reception areas of the school.

"Every action we take is planned several moves ahead, like in chess," says Misner, who broke into the

audio business as a Sydney television broadcaster and then quickly established himself as a self-taught and in-demand music engineer.

"I'm actively 'risk' taker," Misner believes he can capitalize on the volatile Asian market at a time when it is undergoing a financial crisis. "What better time to go in?" he says of Korea. "Overhead costs are lower, and students have fewer resources with which to travel overseas for an education. We bring it to them."

#### COMING TO AMERICA

SAE's U.S. operations will start in Nashville and New York. Plans have been put in place to move into the building currently occupied by the RCA Label Group when BGM and Arista Records shift their location to the new Nashville facility. The New York location in Times Square will likely open after the Nashville school. (It is also near space used by the Disney organization, with which SAE recently concluded a deal to supply to learn to use the same piece of equipment, then human nature dictates that one or two of them will become dominant over the course of the project, and others may learn less," explains Misner.

According to Radii Europe, GM for European operations at SAE, about 80% of the curriculum is standardized throughout the school's campuses, with the remaining 20% adaptable to local needs. For instance, at the campus in the Islington section of London, school manager Christian "Pozzie" de Haas offers a seven-week DJ program that has access to the massive London dance club Ministry of Sound, where students can spin one or two nights as part of the program.

On the other hand, Mike Bruck, manager of the facility in the Abervilles suburb of Paris, prefers not to have aspiring DJs in any of his programs, citing too narrow an educational focus.

In the U.S., SAE's operations will

reflect New York's DJ/hip-hop culture and Nashville's reputation as a haven for acoustic, ensemble live recording.

"You can't look at the U.S. as a single culture," explains Misner. "And no other school has had the kind of experience that we have in adapting to different cultures."

#### STUDIOS

The SAE schools tend not to be flashy; most have two or three studios, generally with older New, Solid State Logic (SSL), and MCI consoles, as well as newer Mackies. All have Digidesign Pro-Tools systems, one of the several manufacturers that SAE has affiliations with, although Misner notes that thanks to SAE's size, he can buy in significant volume and does not need to make exclusive deals that might limit the school's access to technology.

The schools collectively use 175 digital audio workstations, 300 multimedia stations, and 60 recording consoles, including a dozen New Yorks and five SSL 4000 desks. (Misner recently bought four boards off the floor at the Amsterdam Audio Engineering Society Convention for distribution to various campuses.)



**Love, Togetherness & Devotion At Sigma.** A new incarnation of hit R&B group L.T.D., featuring lead vocalist Greg Hennehan, has signed to Philadelphia indie Philly Town Crier Records and has been working on its label debut at local powerhouse Sigma Sound. Shown standing, from left, are Hennehan, executive producer Stephen Matteo, and Latif Abdul of Philly Town Crier. Seated, from left, are Sigma engineer Michael Tarsia and executive producer Karen Moran.

The SAE control rooms tend to have a common design—an informal, live-end/dead-end (LEDE) approach, something that Misner and his staff concede is not state of the art. "The point is not to be in a fabulous acoustical space but rather to be in something more like what students tend to encounter when they first go out into the business," says Griego. "If you can make it sound good here, you can make it work anywhere."

Most schools have enrollments of less than 300 students in various stages of progress, with two supervisors and 15 to 20 staff teachers.

Graduation is encouraged—supervisors will work with those whose grades are lagging—but not assured. Overall, more than 80% of the 7,000 students enrolled throughout the world in any given semester finished classes satisfactorily.

Although he has succeeded in building a global business empire, Misner says he considers himself "an educator first, then a businessman." He adds, "That's the challenge in the U.S., where the business part is coming too often ahead of the education. If you're just in it for the money, then you're going to lose in the end."

## PROFESSIONAL CREDITS

BILLBOARD'S NO. 1 SINGLES (JULY 25, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE	THE BOY IS MINE	THE BOY IS MINE	I CAN STAY FEEL YOU	THE DOWN TOWN	IRIS
Artist/Producer (Label)	Boyz n the Banda/ Rodney Jerkins, Dallas Austin, Brandy (Atlantic)	Brandy feat. Monica/ Rodney Jerkins, Dallas Austin, Brandy (Atlantic)	Catin Gray/ C. Raker, P. Worley, B.J. Watts (Epic)	Days Of The New/ Scott Litt (Oz/Supa/Geffen)	Go Go Dells/ Rob Cavallo, Gon Go Dubs (Warner Sunset/Reprise)
RECORDING STUDIO(S)	THE HIT FACTORY/ LARBEE NORTH (New York, NY/ N. Hollywood, CA) Dexter Simmons, Rodney Jerkins	THE HIT FACTORY/ LARBEE NORTH (New York, NY/ N. Hollywood, CA) Dexter Simmons, Rodney Jerkins	SEVENTEEN GRAND (Nashville, TN) Kevin Beamish	WOODLAND STUDIOS/ ALLEN-MARTIN STUDIOS (Nashville, TN/ Louisville, KY) Blk Klatt	OCEANWAY RECORD ONE (Los Angeles, CA) Allen Sides
RECORDING CONSOLE(S)	SSL 9000A/Custem SSL 8000G + Ultimotion	SSL 9000G/Custem SSL 8000G + Ultimotion	Neve V960 Legend 3000G + Ultimotion	New 906S/Sony MXP 3000	SSL 9000J/Ultimotion
RECORER(S)	Studer A827/Sony 3348	Studer A827/Sony 3348	Studer D827	Otari MTR 100A/Studer A827	Studer A800
MASTER TAPE	Quantegy 467	Quantegy 467	BASF 931	Quantegy 499	BASF 900
MIX DOWN STUDIO(S)	LARBEE NORTH (N. Hollywood, CA) Dexter Simmons, Rodney Jerkins	LARBEE NORTH (N. Hollywood, CA) Dexter Simmons, Rodney Jerkins	STARSTRUCK (Nashville, TN) Kevin Beamish	AXIS (New York, NY) Blk Klatt	OCEANWAY A (Los Angeles, CA) Jack Joseph Puig
CONSOLE(S)	SSL 9000J	SSL 9000J	SSL 9072J	SSL EG	Custom Oceanway furniture w/SSL Automation
RECORER(S)	Studer 827	Studer 827	Sony 3348/Studer A800C	Studer A820	Ampex ATR 102
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 499	Agogee DAT/Quantegy 499	Quantegy 911
MASTERING ENGINEER	BERNIE GRUNDMAN Brian Gardner	BERNIE GRUNDMAN Brian Gardner	GEORGETOWN MASTERS Denny Purcell	GATEWAY Bob Ludwig	FUTURE DISC SYSTEMS Steve Hall
CD/CASSETTE MANUFACTURER	WEA	WEA	Sony	DJ&J	WEA

© 1998, Billboard/BPI Communications, Inc. Hot 100, R&B & Country appear in this feature each time. Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Pop, and Dance Sides listed weekly.

## Top Contemporary Christian.

WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST		TITLE
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by 					
*** NO. 1 ***					
1	1	3	NEWSBOYS	STEP UP TO THE MICROPHONE	
2	7	1	JACI VELASQUEZ	MIRRA 7026/WOR	JACI VELASQUEZ
3	4	4	LEANN RINES A' CURE 7786/SONY	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	
4	3	3	RICK MULLINS AND A RAGAMUFFIN BAND	THE JESUS RECORD	
5	5	12	MICHAEL W. SMITH	RELATION 10007/PROVIDENT	LIVE THE LIFE
6	6	5	HOPE	TODAY & TOMORROW... SLOWLY GOING THE WAY OF THE BUFFALO	
7	19	19	CECE WINANS	HOPE/SPARROW 12/CHORDANT	EVERLASTING LOVE
8	NEW	NEW	TRIN-A-TIE 5.7	8 RATE 0200/PROVIDENT	TRIN-A-TIE 5.7
9	9	9	VARIOUS ARTISTS	ROCKTOWN 1209/WOR	EXODUS
10	10	17	VARIOUS ARTISTS	NON 1998: THE TOP 200 CHRISTIAN ARTISTS & SONGS	
11	27	27	MICHAEL CRAWFORD	ATLANTIC 83076/WOR	ON EAGLE'S WINGS
12	13	29	STEVEN CRISTOFI CHAPMAN	SPARROW 1603/CHORDANT	GREATEST HITS
13	11	9	DELIRIOUS	SHARROW 1876/CHORDANT	KING OF FOOLS
14	12	29	AVALON	SPARROW 13/CHORDANT	A MAZE OF AVALON
15	14	5	4 HEM	SENAY 8225/PROVIDENT	OBVIOUS
16	14	4	JARS OF GLASS	ESSENTIAL 70017/PROVIDENT	MUCH AFRAID
17	11	57	POINT OF GRAVE	WORD 9034	LIFE LOVE & OTHER MYSTERIES
18	17	17	TWILA PARIS	SPARROW 1622/CHORDANT	PERENNIAL — SONGS FOR THE SEASON OF LIFE
19	45	45	AMY GRANT	MIRRA 7026/WOR	BEHIND THE EYES
20	22	21	JENNIFER KNAPP	SPARROW 1622/CHORDANT	CUTTING EDGE
21	20	25	CARMAN	SPARROW 1640/CHORDANT	MISSION 3.16
22	14	19	ANDY GRIFFITH	SPARROW 1603/CHORDANT	JUST AS I AM
23	23	19	SUPERSTONES	ISE 7402/CHORDANT	SUPERSTONES STRIKE BACK
24	21	5	THE MARTINS	SPRING HILL 5426/CHORDANT	DREAM BIG
25	30	30	JENNIFER KNAPP	GOOSE 1682/WOR	KINGS
26	27	27	VARIIOUS ARTISTS	FOREFRONT 515/CHORDANT	SELTZER 2
27	16	17	VARIOUS ARTISTS	AMERICA'S 25 BEST PRAISE & WORSHIP SONGS VOLUME 2	
28	32	46	DC TALK	FOREFRONT 516/CHORDANT	LIVE IN CONCERT — WELCOME TO THE FRESH SHOW
29	25	36	VARIOUS ARTISTS	FOREFRONT 515/CHORDANT	HWJJD
30	NEW	NEW	MAX LUCADO	HELLO TO HIM 7275/PROVIDENT	OPENING WINDOWS
31	29	38	BEBE WINANS	ATLANTIC/SPARROW 1621/CHORDANT	BEBE WINANS
32	34	37	DONNIE MOULIKIN	MARKAN 1442/SONY	DONNIE MOULIKIN
33	34	20	THE INDIANZ	SCOUT 7035/WOR	THE INDIANZ PERFORM SKULLHEAD
34	28	3	BLEACH	FOREFRONT 515/CHORDANT	STATIC
35	31	13	PETRA	WORD 9967	GOOD FIXATION
36	32	20	CRYSTAL LEWIS	MIRRA 7026/WOR	GOLD
37	36	17	MAIRE BRENNAN	WORD 9965	PERFECT TIME
38	15	15	VARIOUS ARTISTS	BREATHWORK 8301/PROVIDENT	AQUASCOPIC WORSHIP
39	8	ENTRY	MICHELLE TUMES	SPARROW 1546/CHORDANT	LISTEN
40	29	2	VARIIOUS ARTISTS	INTEGRITY 1347/WOR	AGOMM

Records with the greatest sales gains this week. \* Recording Industry Assn. (RIAA) certification for sales of 200,000 units. \*\* RIAA certification for sales of 1 million units with each additional million indicated by an asterisk following the symbol. † Based sales, and double albums with a selling time that exceeds two hours, are indicated by the symbol †. ‡ Includes pay or promotion. © 1998, Billboard/RSI Corporation.

## JAZZ BLUE NOTES

(Continued from page 38)

Additional artist compilations are expected early next year.

GRP is aggressively pursuing new swing fans, developing a grass-roots awareness for the "Swingnation" titles. "We're going to the clubs, setting up displays, and handing out packages to patrons," says Kaufman. "Most importantly, we're getting the music played on the sound systems. This music [on "Swingnation"] is the real deal, but we don't want people to feel that we're forcing it on them. It has to be natural, and we have to facili-

itate it in such a way that they will want to be interested in it."

Kaufman has high hopes for the "Swingnation" series and for the swing movement in general. "I have to believe that if we can turn more people on to jazz, even peripherally, and make them aware of some of the forerunners of the music that they listen to now, then ultimately it can be a great thing for jazz." He says, "Our big objective is to get to that point. Get these people into the classic catalogue that is out there."



by Deborah Evans Price

**CBA IN THE BIG D:** The Christian music industry braved 100-plus temperatures in Dallas for the Christian Bookellers Assn. (CBA) Convention July 12-16. Held at the Dallas Convention Center, the event drew a record-breaking 13,741 registrants representing 2,679 stores.

The consensus among record labels and retailers seemed to be that business is good and the future looks bright. "We did more business on Monday (CBA than we did [during last year's convention]," says John Stewart, VP of sales for Pumpkin Distribution. He attributed the increase to new distribution relationships with labels and also to new talent attracting attention. "Our No. 1 priority right now as a distribution company is Nikki Leonti," says Stewart. "And we're going 20% above our projected sales on our initial orders. Everybody's excited."

Stewart and Pamela VP of marketing Jenny Leonti were playing Leonti's new project for the Purple Group's music and video merchandiser, Tom Rhodes, and I have to admit what I heard was impressive.

Showcasing new talent was also an integral part of EMI Christian Music Group's "Listen To Our Hearts" concert Wednesday night (July 15) at First Baptist Church of Dallas. In addition to enjoying such perennial favorites as Margaret Becker; Phillips, Craig & Dean; Aaron Jeffrey; Sierra; CeCe Winans; and host

Stivie Green, the audience enthusiastically responded to Michelle Turnes and newcomer Nichole Nordman, both of whom showcased their unique voices and outstanding songwriting talents.

Congratulations to Chordant Distribution, who was named supplier of the year and Impact X 2 supplier at CBA. "Being pre-retailer is a major part of our business," says Chordant VP of sales Rich Pate. "We want to serve them totally. In fact, it's part of our mission statement. This award tells us that we are succeeding, and for that we are grateful."

Among the other key winners were Bible Book Store & Caddy's Cloth, Billings, Mont. (store of the year); Chordant's Sacred Harp (best album sales for the year); Mike McEub of Northwestern Products Inc. (sales rep); Big Idea Productions (CBA Marketplace Editor's Choice Award); Word/Integrity Music (best overall total promotional campaign, for "Get A Jump"); and Provident Music Distribution (best music booth).

**CHANGES AT WDC:** Warner Christian Distribution has changed its name to WEA Christian Distribution. Along with the name change comes increased power for GM/VP Melinda Serugas Gales, who can now sign direct-distribution and manufacturing deals. Among the new signings are *Dez Dickenson's* Absolute Records and *New York-based Tommy Boy Gospel*. (Absolute is one of the first to sign a manufacturing deal.) In the wake of the changing of the company's name, the president of the newly hired are head of sales Bill Robison and retail sales director Charley Redmond.

**COWOYS & CHRISTIANS:** In addition to being in Dallas for CBA, I had the pleasure of heading for the west to Fort Worth for the third annual Will Rogers Cowboy Awards presented by the Academy of Western Artists (AWA). My thanks to the AWA's Bobby Newton

(Continued on next page)



by Bradley Bamberger

**WHAT'S NEW:** ECM launched its New Series imprint in 1984 as an outlet for Arvo Part's "Tribute Bass," and since that album's quiet revolution, ECM New Series has consistently brought forth some of the most compelling—and, occasionally, best-selling—releases to be heard in the classical racks. The pioneering improvisational alchemy of "Officium" by saxophonist Jan Garbarek and the Hilliard Ensemble may be the crown of the New Series catalog in terms of popular appeal, but albums by the Hilliards alone, violist Kim Kashkashian, keyboardist Keith Jarrett, and conductor Dennis Russell Davies have covered territory from Perotin to Pateris Vas and done so with an uncommon combination of intellectual commitment and sensual appeal. And although ECM still markets its releases with major labels, the New Series still shepherds the debut of his major works—the latest of which is the capella magnum opus "Kanon Pokajenen," due Aug. 11 in the U.S.

"Kanon Pokajenen" is the centerpiece of one of the strongest sales of releases ever from ECM New Series—although almost any album at all would be welcome here, since ECM didn't issue any jazz or classical records in the U.S. from last November to this June (due to a protracted row with the American distributor BMG Classics, which appears to be resolved, at least tentatively). As usual, the gorgeously packaged and well-

annotated discs consist of new music that draws deep from the well of tradition and old music that has been made to sound brand new.

Like Part's other vocal works, "Kanon Pokajenen" (Canon Of Repentance) draws on pieties centuries old, yet this is a deeply expressive piece that sounds very much at home at the end of our century. The composer wrote "Kanon Pokajenen" for the celebrations surrounding the 750th anniversary of the Cologne Cathedral earlier this year; the artists are those perfect Part interpreters, the Estonian Philharmonic Chamber Choir led by Tõnu Kaljuste. The album has been out in Europe since the late spring, earning praise from critics and consumers alike: The album received Gramophone's "recording of the month" distinction for June, and ECM reports that the disc's U.S. sales have been even better than those of its previous Part set, 1996's chart-topping "Liang." The 88-minute "Kanon Pokajenen" comes on two discs but is suitably sold at \$28.95, with the slimline set and its deluxe booklet enclosed in a slipcase adorned with ECM's customary bold type-only treatment for Part's efforts.

Leading up to "Kanon Pokajenen" was a great mid-July album from the Estonian Chamber Quartet comprising Webern's *Die sechs Aussen* "Langsamster Satz" (10 haunting minutes of dusk before the dawn), Shostakovich's harrowing String Quartet No. 8, and the more austerely pained Quartet No. 4, by Emil Burian, a Czech composer absorbed from his part by World War II. And another July issue is composer-ballet extraordinaire Heinz Holliger's starkly lyrical album "Songs Without Words," featuring the estimable violinist Thomas Zehetmair, pianist Thomas Larcher, and harpist Ursula Günther. The album is worth listening to the issue of "Kanon Pokajenen" is a trio of late fall releases: an expressive set of Schubert Trios (Op. 100 and the "notturno") from pianist Jörg Ewald Dähler, violinist Hansjürgen Schneberger, and cellist Thomas Demenga; a new one-disc take on Bach's "Art Of The Fugue" by Hungary's Keller Quartet that

(Continued on next page)

# Top Gospel Albums

WEEK	LAST WEEK	ARTIST	TITLE
Compiled from a national sample of retail stores and cash sales reports collected, compiled, and provided by 			
*** NO. 1 ***			
1	1	FRED HAMMOND & RAYMOND FOSTER VERY 43110	(FACES OF LIFE) CHAPTERS 1 & 2
2	17	CEC WINANS POWER 9279368	EVERLASTING LOVE
3	NEW	TRIN-I-TEE 5.7 B-E-I-T 9004994987	TRIN-I-TEE 5.7
4	41	VARIOUS ARTISTS B-E-I-T 9004994987	GOD'S PROPERTY
5	6	VARIOUS ARTISTS WOW GOSPEL 1998	THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
6	5	WALTER HAMMOND AND THE LOVER CENTER CHORUS WALTER HAMMOND AND THE LOVER CENTER CHORUS	THE LOVE CENTER 25th ANNIVERSARY REUNION
7	5	THE NEW LIFE COMMUNITY CHURCH FEAT. JOHN R. KEE NEW LIFE 431089762	STRENGTH
8	37	KAREN CALHOUN ISLAND 524937	FINALLY KAREN
9	34	BEBE WINANS ATLANTIC 8204148	BEBE WINANS
10	50	DOMINE MCLUKKIN MUSIC ALLIANCE 60724990 8915	DOMINE MCLUKKIN
11	8	BOBBY JONES & THE NEW LIFE WITH THE NASHVILLE SUPER CHORUS GOSPEL CENTRIC 90211487852	JUST CHURCHIN'
12	13	SOUNDTRACK A ARISTA 12051	THE PREACHER'S WIFE
13	16	JAMES HALL & WORSHIP AND PRAISE GG 191452	LIVE FROM NEW YORK
14	12	VICKIE WINANS GG 161729	LIVE IN DETROIT
15	15	JAMES GEAR & CO. BORN AGAIN 101649596	DON'T GIVE UP
16	25	PATRICK LEWIS & THE ALL-JEWIRIGHT MASS CHORUS CENTRAL 1487	THE VISION
17	18	COGIC INTERNATIONAL MASS CHORUS WORLD CLASS GOSPEL 3002	LEARNING ON JESUS
18	39	DERICK MILAN AND PETER'S ROCK MASS CHORUS WORLD CLASS GOSPEL 3002	OVER AND OVER
19	18	VARIOUS ARTISTS GG 148523	TODAY'S GOSPEL MUSIC COLLECTION
20	31	AL REV. GERALD THOMPSON ATLANTA BIBLE 124234	LET THE CHURCH SAY AMEN... AGAIN!
21	17	HEVELY CAWTON WARNER ALLIANCE 408398898 9016	HOW THAT TM HERE
22	29	BEBE & CEC WINANS SPINHOUSE 37040648	GREATEST HITS
23	53	THE CANTON SPIRITUALS VERY 43023	LYVING THE DREAM... LIVE IN WASHINGTON D.C.
24	25	HEZEKIAH WALKER & THE LOVER FELLOWSHIP CRUSADE CHORUS VERY 43023 293	LIVE IN LONDON... WEMBLEY
25	22	DARIL COLE WITH THE NEW GENERATION SINGERS REUNION CHORUS VERY 43023 404	LIVE IN LONDON... HOME AGAIN
26	12	VINELLA BELT ARMSTRONG VERY 43116	DESIRE OF MY HEART... LIVE IN DETROIT
27	15	SHIRLEY CAESAR WORD 6060576	A MIRACLE IN HARLEM
28	7	LASHAUN PACE SAVOY GOSPEL 14858460	JUST BECAUSE GOD SAID IT
29	34	TRUDY CARR SINGERS GOSPEL CENTRIC 72138	NO ONE ELSE
30	28	VIRTUE KURT AUSTIN 43000	VIRTUE
31	35	T.D. JAKES MUSIC ALLIANCE 60724990 8915	T.D. JAKES PRESENTS MUSIC FROM HOWELL TRUDY CARR LOOSELY
32	24	COLORADO MASS CHORUS FEATURING JACE PACE VERY 43111	SO GOOD!
33	31	OLETA ADAMS HARMONY 1608	COME WALK WITH ME
34	40	MIAMI MASS CHORUS SAVOY 14863	IT'S PRAISING TIME
35	32	WITNESS GG 161391	LOVE IS AN ACTION WORD
36	29	MARVIN SAPP WORD 6061766	GRACE AND MERCY
37	38	ANGIE AND DEBBIE ART 978260490016	BOLD
38	RE-ENTRY	THE WILLIAMS BROTHERS BLACKSWART 161891640	STILL STANDING
39	RE-ENTRY	OPW DALLAS FORT WORTH MASS CHORUS GG 161319	FD THER HAVE JESUS
40	RE-ENTRY	OLANDA ONEY & THE ASSOCIATES MUSIC ALLIANCE 60849900 8915	REFLECTIONS

NEW RELEASES: 1. THE NEW LIFE WITH THE NASHVILLE SUPER CHORUS: 2. BEBE & CEC WINANS: 3. TRIN-I-TEE 5.7: 4. BEBE & CEC WINANS: 5. WALTER HAMMOND AND THE LOVER CENTER CHORUS: 6. WALTER HAMMOND AND THE LOVER CENTER CHORUS: 7. THE NEW LIFE COMMUNITY CHURCH FEAT. JOHN R. KEE: 8. KAREN CALHOUN: 9. BEBE WINANS: 10. DOMINE MCLUKKIN: 11. BOBBY JONES & THE NEW LIFE WITH THE NASHVILLE SUPER CHORUS: 12. SOUNDTRACK A: 13. JAMES HALL & WORSHIP AND PRAISE: 14. VICKIE WINANS: 15. JAMES GEAR & CO.: 16. PATRICK LEWIS & THE ALL-JEWIRIGHT MASS CHORUS: 17. COGIC INTERNATIONAL MASS CHORUS: 18. DERICK MILAN AND PETER'S ROCK MASS CHORUS: 19. VARIOUS ARTISTS: 20. AL REV. GERALD THOMPSON: 21. HEVELY CAWTON: 22. BEBE & CEC WINANS: 23. THE CANTON SPIRITUALS: 24. HEZEKIAH WALKER & THE LOVER FELLOWSHIP CRUSADE CHORUS: 25. DARI COLE WITH THE NEW GENERATION SINGERS REUNION CHORUS: 26. VINELLA BELT ARMSTRONG: 27. SHIRLEY CAESAR: 28. LASHAUN PACE: 29. TRUDY CARR SINGERS: 30. VIRTUE: 31. T.D. JAKES: 32. COLORADO MASS CHORUS FEATURING JACE PACE: 33. OLETA ADAMS: 34. MIAMI MASS CHORUS: 35. WITNESS: 36. MARVIN SAPP: 37. ANGIE AND DEBBIE: 38. THE WILLIAMS BROTHERS: 39. OPW DALLAS FORT WORTH MASS CHORUS: 40. OLANDA ONEY & THE ASSOCIATES.

## Artists & Music



by Lisa Collins

**WHERE IT ALL COMES TOGETHER:** The site is Philadelphia, the dates are Aug. 6-16, and everyone who's anyone in gospel knows all too well the event—the 31st annual season of the Gospel Music Workshop of America. Key players, hopefuls, announcers, manufacturers, aficionados, retailers, and gospel executives will mix with some of the biggest names in gospel for what is billed as the most important event on the gospel calendar. Nearly 100 workshops and 200,000 while showcases will spotlight the latest from the likes of Fred Hammond and Radical For Christ, Kirk Frank, and the Family, John P. Kee, Hezekiah Walker, Bobby Jones, the Canton Spirituals, Shirley Caesar, and Yolanda Adams.

All Hobbs, executive vice chair of the convention, reports that with its theme, "Preparing praise for the millennium," the convention is "challenging all elements within the industry at large to continue to heighten the awareness of the role of music in the church and the role of the church in the gospel industry as well."

Hobbs will also preside over the Gospel Annoucer Awards—the premier industry track—which is set to kick off Aug. 9 with the annual showcase from Malco/Savoy at the Pennsylvania Convention Center featuring LaShun Pace, James Moore, and the Mississippi Mass Choir.

### KEEPING SCORE

(Continued from preceding page)

compares favorably with the justly acclaimed (two-disc) version by the Juilliard Quartet; and one of the Hilliard Ensemble's best albums yet, a richly voiced survey of Lassus' "Missa Pro Defunctis" and the iconoclastic "Propheetia Sibyllarum."

**MORE GOOD NEWS:** In one of the year's more generous moves, Deutsche Grammophon is bringing out Hans Werner Henze's wonderful early ballad "Undine" later this month as a regular release (rather than as a price-reduced special, which is how it was available earlier). With a thrilling performance by the London Sinfonietta and pianist Peter Donohoe under Oliver Knussen, the album easily ranks as one of Keeping Score's favorite records of the year—100 minutes of mysterious, all-enveloping orchestral ecstasy. The two-disc package features lovely artwork and a nice complement of photos; it also comes with three sets of liner notes, including diary entries by Henze circa the premiere of "Undine" in 1958.

Deutsche Grammophon has long advocated Henze's work; two years ago, the 72-year-old German composer was the subject of an impressive 14-disc retrospective that tapped opera and orchestral recordings made in the '60s and '70s. Although hardly available in the U.S. as a whole, "The Henze Collection" can still be found in individual volumes; the two-disc set of Symphonies No. 1-6 is especially worth seeking out, as

is the set featuring the eerie amalgam "Tristan"—a work for piano, tapes, and orchestra that quotes Wagner, Chopin, and Brahms on its way to an individual and overwhelmingly moving denouement. Henze's work is also featured at length on Schock's Verity label, including a set of his five string quartets played by the matchless Arditi Quartet. And for EMI Classics, sax British tenor Ian Bostridge is poised to record a song cycle that Henze has written for him.

But the major Henze composition before the public right now is his Symphony No. 9 on EMI in a performance by the Berlin Philharmonic and up-and-coming German conductor Ingo Metzmacher, who also led the Ensemble Modern in the composer's "Requiem" on Sony a few years ago. Unlike that disc or the

### HIGHER GROUND

(Continued from preceding page)

for inviting me down to present the entertainer of the year honor. I thoroughly enjoyed the show. Trudy Fair was an engaging hostess for the evening's activities, and German, exposed to such new talent as Breun Hill, an Ogden, Utah-based country with a great voice and impressive songwriting abilities. For me, the highlight of the evening was getting to present the entertainer of the year award to Red Steagall.

For those of you who are wondering what the cowboy awards are doing in

**FORGING NEW GROUND:** Bishop T.D. Jakes took time out during his annual Woman Thou Art Loosed Convention—which drew more than 57,000 to the Georgia Superdome in Atlanta July 10-11—to announce the launch of his exclusive pact with Island Blue Music for the companion CD to his newest book, "The Lady, The Lover & Her Lord" of G.P. Putnam. The Dallas-based author/evangelist/pastor discussed the project at a luncheon attended by press and Atlanta city leaders. The album, which was produced by Donny McCullin, will feature vocals by Wesley Murdoch along with intermittent narratives between songs and over vocals from Jakes.

**BRIEFLY:** Due this month from Gospo Centric is the sophomore set from the Full Gospel Baptist Church Fellowship Mass Choir, "Bow Down & Worship Him." The album features guest vocals from Doug and Melvin Williams, Marvin Winans (who has a rousing duet with Bishop Paul Morton), Byron Cage, and BeBe Winans.

Tuesday (28) marks the long-overdue debut release of Hezekiah Walker's church choir. The album, "Trudy Hezekiah Walker Presents LFT Church Choir"—already fielding high-volume preorders and airplay—was recorded live at the Low Fellowship Tabernacle Church. Part of the aggressive rollout launched by Verity Records is a street-team marketing blitz throughout New York's five boroughs. Also benefiting from that blitz is Here It Begins, a Boston-based 22-piece ensemble whose Tuesday (28) debut, "Giving You Nothing But Praise," is presented by Daryl Coley. The 7-year-old group was founded by keyboardist Robbie Lewis in his hometown of New York's through a production deal with Coley Offstage. Coley was to be named pastor of the Metropolitan Tabernacle of Faith during installation services scheduled for Saturday (25) in Charlotte, N.C.

Symphony No. 7 with Simon Rattle and the Birmingham Symphony on EMI, the Symphony No. 9 is unfortunately only available in the U.S. as a special import—but at least it is available. Tempting fate, Henze has fashioned his Symphony No. 9 as a grand choral symphony. His "semma nummorum," as he writes in the liner notes, the "Symphony No. 9 is a long way from 'Undine' not only in time but temperament.

Dedicated to "the heroes and martyrs of German anti-fascism," the young work deals with the composer's experience as a young German soldier in World War II, and as such it "represents the most extreme experience I have ever had," Henze says, "both in terms of the violence of the time and as regards the artistic endeavor."

Dorothy Norwood  
and Malaco Records  
present  
the debut recording of  
the, small but mighty,  
Savannah  
Community Choir.  
It is most definitely  
Alright Now!



# Gospel Music

THE BILLBOARD SPOTLIGHT

With yet another year of double-digit growth and record-breaking sales, gospel no longer has to prove its case as it wings its way into the 21st century, widening its lead over classical and jazz to rank as the sixth most popular music genre in America behind rock, country, R&B, rap and pop.

## OVERVIEW Great In '98

Platinum sales, airplay and acquisitions testify to the music's mainstream popularity. Are such achievements setting unrealistic standards, and how do musicians hold on to the message?

BY LISA COLLINS



Gospel Centre's Mark Lattin

The platinum performances of Bob Carlisle's "Shades Of Grace" and God's Property From Kirk Franklin's Nu Nation underscore gospel's heightened popularity, while a 63% increase in mainstream sales punctuate the reaction at retail. National chains like the National Record Mart—with 150 stores—have increased their gospel inventory by about 75%, and discount retailers like Wal-Mart, Kmart, Best Buy, Circuit City and Target are also stocking up.

Fueling gospel's flight is a marketshare ratio that pushed 1997 revenues upwards of \$549 million, while year-end SoundScan data reported a record-high 44 million units scanned.

### PARTNERSHIPS AND PURCHASES

The biggest factor in the growth continues to be the acquisition of once-independent gospel labels by mainstream imprints and increased partnerships between gospel and secular labels, providing for broader distribution and greater clout at retail. Just last year, Interscope purchased a big chunk of Gospo-Centric Records stock (home to Kirk Franklin & The Family), after already having jointly ventured in the 1996 launch of B'Rite Records (God's Property and Trin-tee 3:7). Tommy Boy expanded into gospel. Atlantic Records signed BeBe Winans, and EMI Christian launch-



Warner Alliance's Alexander

ed EMI Gospel. Pioneer Records signed CeCe Winans, teaming with Sparrow for the release of her latest project, "Everlasting Love." And, with a change in leadership,

Warner Records decided to take its gospel music arm off the selling block.

With increased sales have come increased expectations. "A hit record in gospel now means 150,000 units," reports Gospo-Centric CEO Vicki Mack-Lattin. "I would have been thrilled to get 50,000 units on my first act, the Tri City Singers [*A Songwriter's Point Of View*]. That was six years ago. Today, if I only sold 50,000 units, I'd cut my throat." (The record has subsequently topped 100,000 units.)

While 150,000 units is the norm for major gospel labels, the numbers for hardcore gospel purists are lower, but, as Central South Gospel GM Larry Blackwell points out, just as relative.

"The Williams Sisters selling 75,000 units is just as important as Fred Hammond doing 200,000," notes Blackwell. "In that sense,



WGC's Smith

gospel independents are not hardly dead, which is good news for the industry, because everybody doesn't have the secular machinery behind them."

### IMPROVED EYESIGHT

With increased opportunities for exposure, labels have grown more technically competitive, employing everything from increasingly popular concept/videos and premium rotation on BET to the Internet.

"The whole picture has changed dramatically—from packaging to imaging to distribution," Jerry Mannery, executive director of the gospel division at Malaco Records, points out. "If we're going to increase our shelf space, we have to understand we're competing against every genre out there. Clearly, gospel has grown out of the mom-and-pop retail arena. Costs

*Continued on page 52*

# Image Makeover

## Cross-Promos And Secular Tie-Ins Are Giving The Music A Whole New Look

"TODAY, GOSPEL HAS BECOME SO MULTIFACETED," SAYS ONE LABEL EXEC, "THAT, IF YOU DON'T SHAKE ALL THE BUSHES, YOU'RE SHOOTING YOURSELF IN THE FOOT."

BY LISA COLLINS

Commercial success, growing mass appeal and increased exposure may not have changed the message of gospel music, but it sure has helped change the look and feel of it—all the way down to its traditional core. For right along with the 32% growth rate reported by SoundScan in 1997, \$549 million in revenues and increased visibility on mainstream TV programs—like UPN's "Good News" and HBO's "Comic Relief" as well as films like Warner's "Why Do Fools Fall In Love" (starring Lorentz Tate, Lela Rochon, Halle Berry and featuring Shirley Caesar)—has come a whole new image.

It's an image that is being dictated by younger audiences, greater multi-media access and a growing culture among gospel marketers hoping to enlarge the genre's already-expanding consumer profile. It's a market sector designated by the R.I.A.A. as



Shirley Caesar

representing 4.5% of the American record-buying public—though gospel analysts would argue that number is closer to 9%.

"There's a new game for gospel labels, and it's called multimedia marketing," notes Milton Bigham,

executive director at New York-based Savoy Records. "It is serving as a springboard for putting gospel into the homes of more broad-based and multicultural audiences throughout the nation."

Multimedia marketing is not all that new, but, until now, gospel firms have not had access to the kind of resources that made them competitive. However, with the new alliances gospel labels have forged with mainstream distributors has come more access, as well as new channels of exposure and even corporate support from the likes of Nike, Revlon, Coca Cola, Sears, Wigley, Hunt-Wesson, Gatorade and Jennie Craig.

### CROSS-MARKETING

Today, gospel executives are employing the methods that are commonplace for their secular counterparts.

"We market gospel as aggressively as any other form of music," declares



Hezekiah Walker

Jazy Jordan, VP of marketing for Joe/Verry Records. "And, if you're trying to achieve gold or platinum, you need cross-marketing opportunities or you may have to partner with another entity to make things happen. Whatever the case, we've only approached gospel one way—as music."

For Jordan and an increasing number of gospel executives, it is paying off. Verry, for example, is enjoying success in the marketplace with a number of artists, including Hezekiah Walker, John P. Kee and, most recently, with Fred Hammond,

whose April release, "Pages Of Life," had scanned more than 100,000 units in eight weeks.

Jordan and Verry also played a key role in the release and subsequent success of WOW Gospel, which has been certified gold. He expects the project—comprised of the top-30 gospel hits from various artists (and labels) over the last two years—to ultimately go platinum. In the meantime, he is among those at the forefront of a trend toward aggressive marketing campaigns tapping TV, print and radio in a way never before seen in gospel.

With WOW Gospel, the label joint-ventured with the A&E cable network for a Black History Month promotion. With Fred Hammond, Verry introduced the gospel marketplace to the viability of double-CD sets, and they'll team with Hunt-Wesson for a "Ladies Of Verity Music Tour" in the Southeastern U.S. Tour dates will be tagged on bottles of Wesson Oil as part of the regional promotion.

"Because of their mass-market appeal and visibility," Jordan adds, "projects like those will certainly help the profile and shift us into even higher gear."

"Gospel is in a tremendous growth mode," notes Teressa Hairston-Harris, publisher of *Gospel Today* magazine. "With the success of Kirk Franklin and God's Property, there's an overwhelming interest from the mainstream that's driving sales, but just as impactful is the spotlight on religion in general. The parallel to Kirk and God's Property is 'The Angel.' When you have that kind of excitement on both sides of entertainment, it's even better for us."

### TV, BOOKS AND INTERNET

Television is embracing gospel in a big way. So much so that BET—whose flagship show, "Bobby Jones Gospel," is nationally syndicated weekly gospel show—is planning to have an all-gospel network operation by mid-1999.

Mainstream book publishers are also getting in on the act. Simon & Schuster will publish Bobby Jones' "Touched By God" this fall. Thomas Nelson releases Shirley Caesar's bio—"The Lady, The Melody And The Word"—this month and a book from Kirk Franklin is forthcoming.

"The Internet has shown us that traditional gospel is finding another marketplace with jazz and blues aficionados," reports Gospo Centric CEO Vicki Mack-Lataillade. "Then too, projects like DreamWorks' 'Prince Of Egypt' soundtrack are putting gospel in front of more mainstream audiences than ever before."

Indeed, DreamWorks is generating a great deal of excitement in the gospel community with its inspirational soundtrack to the forthcoming story of Moses, due for release in December. At press time, the label was in negotiations for a similar lineup of artists, including Kirk Franklin, Shirley Caesar, Donnie McClurkin, Boyz II Men, CeCe Winans, Carman, D.C. Talk, BeBe Winans, Fred Hammond, Jars Of Clay and Trinitee 57.

The power-packed artist lineup being assembled by Jeryl Bubby, who heads up urban music for

Continued on page 52



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# Gospel Music

AUGUST

**AIR (Atlanta International Records)**

"Sunday Sampler": compilation feat. Dottie Peoples and Luther Barnes

**BORN AGAIN RECORDS**

Judy Peterson, "Judy Peterson," Lois Snead, "Somebody (Must Be The Lord)"

**CRYSTAL ROSE RECORDS**

The Whitfield Company, "Pure Gospel Compilation"

**FIRST LITE**

Doc McKenzie And The Gospel Highlights, "Live In South Carolina"

**HARMONY RECORDS**

Dawkins & Dawkins, "Focus"

**HOSANNA MUSIC**

"Women Of Worship" (part of the Women Of Faith series), compilation of previously released material by CeCe Winans, Yolanda Adams, Vicki Winans and Dottie Peoples

**INTEGRITY**

Fred Hammond, "Word In The Choir," feat. Motor City Mass Choir

**MALACO RECORDS**

Savannah Community Choir, "It's Alright Now."

## COMING SOON A Rising Tide Of Fall Titles

BY ANTRACIA MERRILE

Late '98 brings a host of highly anticipated releases, including titles by Kirk Franklin And The Family, Rev. Milton Brunson's Thompson Community Singers ("50th Anniversary Celebration") album and Yolanda Adams' release, the first since her 1996 release "Yolanda: Live In Washington." Following is a selective list of gospel albums to be released in coming months.



Dottie Peoples

Greg Hoover And The Charlotte Community Singers, "It's Going To Be Alright"

**MEEK RECORDS**  
Illinois Unity Mass Choir, "Together"  
Jannice White, "I Want To

Sing For You"

**S.U.M (Souls Unlimited Ministries) RECORDS**  
Bishop Ronald E. Brown, "Live: Having Good Old Fashioned Church Part II"

**SAVOY RECORDS**  
Rev. Timothy Wright, "Been There, Done That"  
Alvin Darling And Celebration, "A Blessing Coming Through"

**TYSKOT RECORDS**  
Mark Hubbard And United Voices For Christ, "A Different Level"

**VERITY RECORDS**  
Maurette Brown Clark, "How I Feel"  
Here I! Praise choral group, "Giving You Nothing But

Praise" feat. Daryl Coley

**MWORD RECORDS**  
Greg O'Quin 'N Joyful Noyze, "Conversations"



CeCe Winans

SEPTEMBER

**AIR (Atlanta International Records)**

James Bignon, "On The Other Side Of Through"

**BLACKBERRY RECORDS**

Greater St. Stephens Full Gospel Mass Choir, feat. Ron Winans. Title TBD

**BORN AGAIN RECORDS**

Yancey, "Do The Right Thing"

**CGI/Platinum Entertainment**

Walt Whitman And The Soul Children Of Chicago, Title TBD  
Christianaires, Title TBD

**GOSPO CENTRIC**

Kirk Franklin And The Family, Title TBD

**HARMONY RECORDS**

Christmas album feat. Nancy Jackson, Denise Williams and Dawkins & Dawkins.

**IN SYNC MUSIC**

Tim Bowman, "Paradise"

**MEEK RECORDS**

Rev. Clay Evans And The Fellowship Mass Choir, Title TBD  
The Hearn Family, Title TBD  
Darrell Halman And For His Glory Ministries, Title TBD

*Continued on page 50*

## Bishop G.E. Patterson

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## Midterm Report Year-To-Date Gospel Charts

### FALL TITLES

Continued from page 48

### MUSCLE SHOALS RECORDS

Men Of Standard, Title TBD

### TOMMY BOY GOSPEL

"Keeping It Real," compilation feat. new material by Fred Hammond, Radical For Christ and John P. Kee, plus new artists  
Kim Burrell, "Everlasting Life"

### VERITY RECORDS

Yolanda Adams, Title TBD

"The Real Meaning Of Christmas" Vol. 2, feat. various Verity artists  
VIP Mass Choir, "Any Day"

### WORD RECORDS

Rev. Milton Brunsom's Thompson Community Singers, "Fifty Blessed Years"  
New Direction, "New Direction"  
Shirley Caesar, "Shirley Caesar At Christmas"  
Marvin Sapp, Title TBD

The recaps in this Spotlight are compiled from the Dec. 6, 1997, issue (the beginning of the chart year) through this year's Aug. 1 issue and offer a year-to-date preview of how the Top Gospel Albums and Top Gospel Catalog Albums will look in the Year In Music issue.

Rankings are determined by accumulating SoundScan sales information for each week a title appears on the chart including weeks that the chart does not publish. Titles are considered catalog two years after the date of release unless they remain in the top half of the Billboard 200.

There are two listings for the eponymous Kirk Franklin And The Family album on the Gospel Catalog after In May Gospo Centric changed its distribution from EMD to Universal. The titles are tracked separately and enough units of the Universal product sold during the recap period to ensure its inclusion. Similarly, the Kirk Franklin And The Family title "Which Lookin' 4" appears on both the Top Gospel Catalog Albums and the Gospel Albums list because it moved to Catalog in May and sold enough units to make the list.

The recaps were compiled by Gospel chart manager Datu Faison with assistance from Anthony Colombo and Michael Cusson.



Kirk Franklin of The Family

### Top Gospel Artists

- Pos. TITLE (Wk. Of Charted Albums) Imprint/Label
- 1 KIRK FRANKLIN (1) B-Rite/Interscope (1) Gospo Centric
  - 2 GOD'S PROPERTY (1) B-Rite/Interscope (1) Atlantic/AG
  - 3 BEBE WINANS (1) Pioneer/AG
  - 4 KAREN CLARK-SHEARD (1) Island
  - 5 CECIL WINANS (1) Pioneer/AG
  - 6 RADICAL FOR CHRIST (2) Verity
  - 7 FRED HAMMOND (2) Verity
  - 8 DONNIE MCCLURKIN (1) Warner Alliance
  - 9 NEW LIFE COMMUNITY CHOIR (1) New Life/Verity
  - 10 JOHN P. KEE (1) New Life/Verity

### Top Gospel Albums

- Pos. TITLE -Artist-Imprint/Label
- 1 GOD'S PROPERTY—God's Property From Kirk Franklin's Nu Nation—B-Rite/Interscope
  - 2 WORD GOSPEL 1998—THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS—Various Artists—Verity
  - 3 BEBE WINANS—Bebé Winans—Atlantic/AG
  - 4 FINALLY KAREN—Karen Clark-Sheard—Island
  - 5 STRENGTH—The New Life Community Choir Featuring John P. Kee—New Life/Verity
  - 6 PAGES OF LIFE CHAPTERS I & II—Fred Hammond & Radical For Christ—Verity
  - 7 THE PREACHER'S WIFE—Soundcheck—Arista
  - 8 EVERLASTING LOVE—CeCe Winans—Pioneer/AG
  - 9 DONNIE MCCLURKIN—Donnie McClurkin—Warner Alliance
  - 10 TODAY'S GOSPEL MUSIC COLLECTION—Various Artists—CGI
  - 11 LIVE IN DETROIT—Victory Winans—CGI
  - 12 LIVING THE DREAM: LIVE IN WASHINGTON D.C.—The Conton Spirituals—Verity

- 13 A MIRACLE IN HARLEM—Shirley Caesar—Word/Epic
- 14 LIVE IN LONDON AT WEMBLEY—Hershel Walker & The Love Fellowship Crusade Choir—Verity
- 15 WHATCHA LOOKIN' 4—Kirk Franklin & The Family—Gospo Centric
- 16 THE SPIRIT OF DAVID—Fred Hammond & Radical For Christ—Verity
- 17 LIVE IN OAKLAND—HOME AGAIN—Dony Coley With The New Generation Singers Reunion Choir—Verity
- 18 GREATEST HITS—Bebé & CeCe Winans—Sparrow/EW
- 19 COME WALK WITH ME—Oleta Adams—Harmony
- 20 BOLD—Angie And Debbie—ATF/Diamond
- 21 VIRTUE—Verity
- 22 SHOUT IN THE HOUSE WITH THE MOTOR CITY MASS CHOIR—The Motor City Mass Choir—Integrity/Word/Epic
- 23 T.D. JAMES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSE!—T.D. James—Integrity/Word/Epic
- 24 STILL STANDING—The Williams Brothers—Blackberry/Meloco

- 25 LIVE AT AZUSA 3 PRECIOUS MEMORIES—Carlton Pearson—Warner Alliance
- 26 GRACE AND MERCY—Marvin Sapp—Word/Epic
- 27 NO ONE ELSE—Kurt Carr Singers—Gospo Centric
- 28 YOLANDA LIVE IN WASHINGTON—Yolanda Adams—Verity
- 29 HEART OF A LOVE SONG—William Beeton & Friends—CGI
- 30 TESTIFY—Dottie Peoples—Atlanta Int'l
- 31 SO GOOD!—Colorado Mass Choir Featuring Joe Pace—Verity
- 32 ADORATION: LIVE IN ATLANTA—Richard Smallwood With Vision—Verity
- 33 GOSPEL'S GREATEST HITS VOLUME III—Various Artists—Platinum/Light/CGI
- 34 UNDER THE INFLUENCE—Anointed—Word/Epic
- 35 REFLECTIONS—O'Lando Draper & The Associates—Warner Alliance
- 36 DON'T GIVE UP—James Greer & Co.—Born Again/Pandisc
- 37 SO YOU WOULD KNOW—THE GMAA Gospel Announcers Guild Radio Angels—A&H Int'l Music/Sterling
- 38 NOW THAT I'M HERE—Beverly Crawford—Warner Alliance
- 39 HELLO CHRISTMAS—Donald Lawrence Featuring The Tri-City Singers—Crystal Rose
- 40 ALL TO THE GLORY OF GOD—Wanda Nero Butler—Sound Of Gospel

### Top Gospel Labels

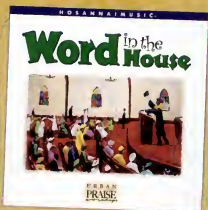
- Pos. LABEL (No. Of Charted Albums)
- 1 VERITY (14)
  - 2 INTERSCOPE (2)
  - 3 AG (2)
  - 4 CGI (13)
  - 5 EPIC (6)

Continued on page 52



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# Gospel Music

## YEAR-TO-DATE CHARTS

Continued from page 30

### Top Gospel Imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 VERITY (13)
- 2 B-RITE (1)
- 3 ATLANTIC (1)
- 4 CGI (10)
- 5 ISLAND (1)
- 6 WARNER ALLIANCE (5)
- 7 NEW LIFE (1)
- 8 WORD (5)
- 9 ARISTA (1)
- 10 PIONEER (1)

### Top Gospel Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 BMG (15)
- 2 UNIVERSAL (2)
- 3 WEA (9)
- 4 PGD (14)

- 5 INDEPENDENTS (28)
- 6 SONY (4)
- 7 EMO (8)



### Top Gospel Catalog Albums

Pos. TITLE—Artist—Imprint/Label

- 1 KIRK FRANKLIN AND THE FAMILY—Kirk Franklin And The Family—Gospo Centric
- 2 ALONE IN HIS PRESENCE—CeCe Winans—Sparrow
- 3 KIRK FRANKLIN AND THE FAMILY—Kirk Franklin And The Family—Gospo Centric
- 4 GOSPEL'S GREATEST HITS—Various Artists—CGI
- 5 THE INNER COURT—Fred Hammond & Radical For Christ—Benson
- 6 THE CALL—Anointed—Word/Epic
- 7 SHOW UP!—The New Life Community Choir Featuring John P. Kee—Verity
- 8 THE LIVE EXPERIENCE—Helen Baylor—Word/Epic
- 9 THE REAL MEANING OF CHRISTMAS—Various Artists—Verity
- 10 WHATCHA LOOKIN' 4—Kirk Franklin And The Family—Gospo Centric/Interscope
- 11 LIVE IN MEMPHIS—The Canton Spirituals—Blackberry/Malaco
- 12 CHRISTMAS AT BROOKLYN TABERNACLE—The Brooklyn Tabernacle Choir—Warner Alliance
- 13 LIVE IN NEW YORK BY ANY MEANS...—Hezekiah Walker & The Love Fellowship Crusade Choir—Verity
- 14 KIRK FRANKLIN AND THE FAMILY—Kirk Franklin And The Family—Gospo Centric/Interscope
- 15 ADORATION: LIVE IN ATLANTA—Richard Smallwood With Vision—Verity

## GRAT IN '98

Continued from page 45

have risen as well. They're up about 30% for us. Unfortunately, our margin of error is smaller. If we miss and lose sight of the bottom line, we're out of business."

"In 1990, when I first came to Warnick's Alliance," recalls Demetrius Alexander-Stewart. "It must have been 500,000 to make an album. Now, it's an easy \$150,000. That has led to more qualitative rosters. Marketing dollars have skyrocketed in order to compete and to help distribution companies do what they have to do. Campaigns in chain stores make all the difference,

tying your hand off," says Blackwell.

## SPIRIT ON THE AIR

However, for all of the heyday at retail, Elroy Smith, GM at WCL in Chicago, reports that progression at urban radio is slow.

"The songs have to be magical to capture the kind of attention Kirk Franklin's 'Why We Sing' did. This year, we played 'Nothing Without You' by Karen Clark, which was marginal, but I'm looking for the next 'Why We Sing.' Hearing it outside of gospel programming struck a nerve in people's heart. It made you stop and think about your spirituality. It's hard to duplicate that, but the door is open.

"What makes gospel music is the gospel and not the music.

—Jerry Mannery, Malaco Records

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and, even though they are not always reflective of your base, you have to compete in their world. For us, the biggest growth is in packaging. We didn't used to have stylists and makeup people. Now, you've got the whole nine yards."

Some observers, like Crystal Rose Records CEO Brian Spears, are concerned about the dramatic increase in costs. "The majors are clauding what we're tried to establish as core gospel labels and setting some unrealistic standards," Spears contends. "It's nothing for them to sink \$100,000 into a core marketing plan, but we're dealing with [budgets of] anywhere from \$20,000 to \$50,000. They'll manufacture 70,000 records and then leap on the charts. We have to be much more prudent."

Fact is, rising costs are what's behind the grassroots movement toward the creative mergers and alliances that have become all too commonplace—as independent gospel labels recognize the need for distribution at mainstream retail outlets as well as the increasingly lucrative CBA (Christian bookstore) marketplace.

"The CBA marketplace is still a sleeping giant," Central South's Blackwell maintains. Known in the CBA market as the gospel one-stop, his company, Central South Gospel, services major record chains like Family Bookstores, Lemstone's and Baptist Bookstores—all of whom are reporting a dramatic upsurge in gospel sales. "If you don't have a solid CBA distributor, you're cut-

Inspirational/R&B cuts like 'Stomp' are pretty safe, but people are still tipping around the more traditional gospel."

For those like Carla Williams, director of marketing at New York-based Verity Records, that is not a concern.

"We're not looking for a song to cross over," Williams states. "The mandate we've been given is to maintain the integrity of gospel, so we're not necessarily targeting urban radio. If it happens, we will get behind the record, but I believe it's a mistake to go after urban radio."

## PRODUCTION UP STEREOTYPES DOWN

Besides, listenership is not only up 8.9% at Christian radio, but the number of radio stations programming gospel into some—if not all—of their playlists has skyrocketed to over 1,200 throughout the nation.

"I've never seen the potential for sales so much as I have in this market," observes Alan Freeman, CEO at Atlanta International Records. "Production is up, and stereotypes are down, and that's across the board. There was once a general perception that traditional was not as sophisticated or polished. These days, traditional artists are just as talented and sophisticated, and lines between the two are being blurred."

Indeed, the tides have turned. Where the musical mix was once 70/30 in the ratio of traditional

Continued on page 54

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## **GREAT IN '98** *Continued from page 32*

gospel to contemporary gospel music being played on gospel formats, the mix is now 40/60, with the bulk of the airplay—particularly during premium dayparts—going to contemporary and urban-contemporary gospel cuts.

**HOOK, LINE AND SINKER**  
"The consensus is that the marketplace is going contemporary, but, as long as there are churches, there will be traditional gospel," declares Manning, whose label is known for their solid traditional roster, including such stellar names as Willie Nelson Johnson & The Gospel Keynotes, Dorothy Norwood and the best-selling Mississippi Mass Choir. "What makes gospel is the gospel and not the music. It's like fishing. All of us are

using different bait and tackle, but the idea is to catch fish—not doing here at Malaco, we're not going hungry."

Malaco isn't the only traditional label doing it. The fact is, predecessors on the latest project from Dotie Peoples—A&R's biggest seller—reached 45,000 units. Peoples joint the ranks of those like Shirley Caesar, the Canton Spirituals and the Williams Brothers, who are helping to drive sales from gospel's traditional base.

But in many cases, remarks Doug Williams, president/CEO at Blackberry Records and member of the

ties, while customizing their forum to meet the needs of black artists in the gospel arena. One tangible expression of the sincerity of the new outreach was the presentation of a "black gospel" category on their recent Dove Awards telecast.

"In the past, we have not done any 'genre' awards on the air," Breeden reveals. "We've had performances by black artists for years, but this year we began recognizing the whole family of black-music artists by actually having an award given up there on the telecast."

"You're seeing a new kind of teamwork throughout the indus-

*Where the musical mix was once 70/30 in the ratio of traditional gospel to contemporary gospel music being played on gospel formats, the mix is now 40/60, with the bulk of the airplay—particularly during premium dayparts—going to contemporary and urban-contemporary gospel cuts.*

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famed Williams Brothers quartet, "That has just as much to do with the artist. Gone for good are the days when artists were undecimated at what was going on in the business or their own careers. Today's artist is a lot smarter, and I'm also noticing a unity among artists in collaborative efforts. There's a realization that we do need each other to collectively take gospel to the next level. Even though the business is competitive, we're after the same goal."

A prime illustration of the newfound unity among today's savvy artists are the dynamic collaborations of gospel's heavy hitters on some much-anticipated releases, including Kirk Franklin & The Family. His yet-to-be-titled September release will feature Donnie McClurkin, Fred Hammond and Kizzee Allen, as well as Mary J. Blige, Crystal Lewis and famed rocker Bono of U2.

### **EBONY AND IVORY**

Not only are the artists coming together; another benefit of the gospel explosion are efforts toward greater fusion between the CCM and gospel marketplace.

"I do hear discussions of whom more to address racial unity than ever before," notes Frank Breeden, president of the Nashville-based Gospel Music Association. Breeden recently appointed a racial task force to establish a framework to collectively impact both communi-

try," says Mack-Lattalade, "particularly at secular labels. Instead of going with the attitude that they know better than anyone else, secular companies are coming to rely on experts in our field to lead. That's why they're doing so well. I worked Kirk Franklin for three years. It didn't happen all at once. Finally, people are beginning to look at the whole picture."

But, while gospel's viability is no longer being challenged, its staying power is—despite the fact that it has traditionally enjoyed a longer shelf life.

"Its shelf life is one of its key advantages," reports Jazzy Jordan, VP of marketing for Jive/Verity Records. "If you ship a lot of records, you don't get a lot back. Take Richard Smallwood's 'Adoration' album. It was released April 19, 1997 and it is still scanning 800 to 1,000 units a week."

According to Alexander-Stewart, "aside from bigger shipments, the biggest indication of gospel's stability and sustenance is that we're seeing 10,000 units a week being scanned on a gospel piece that doesn't involve Kirk Franklin—i.e. Fred Hammond, Karen Clark of WOW Gospel."

"The question is: Can gospel feed its base as it crosses over into mainstream and still maintain its message? What people sometimes confuse rhythm for compromise, if the music maintains the gospel message, there is no compromise." ■

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**IMAGE MAKEOVER**  
Continued from page 46

DreamWorks, and savvy gospel producers Lenny "Babe" Brown and Scott "Shavoni" Parker—underscores a growing receptiveness toward inclusion of gospel artists on big-budget soundtracks, as well as a significant trend among gospel producers toward collaborations with artists outside the gospel genre.

Just last year, the Williams Brothers teamed with Stevie Wonder on a song and video on their 1997, "Still Standing" album. Word Records is hoping to tap Savion Glore on the fall debut of a group called New Earth. And Kirk Franklin & The Family's *Sermon* will feature Renee Allen, Fred Hammond and Donnie McClurkin, along with Mary J. Blige, Crystal Lewis and Bono.

**PRIME TIME**

"We're in our prime," stresses Marvie Wright, marketing manager at Word Records. "It seems to be an effortless increase, and multimedia is the wave, especially through the year 2000. Everybody will be forced to create more multimedia avenues in their marketing plans for the development of new artists. That means more money, but it will also mean more revenue and exposure."

Such moves are paying off: B-Pite Records dug deep for a concept video, directed by R. Kelly and starring Kirk Franklin, for its July debut of a new female trio dubbed Trini-tet 5:7. But before its official release, the lead single was logging airplay on urban stations and pre-orders neared 100,000.

"We're learning to leverage our dollars more effectively with clients that have a multiplied effect in different venues, be it magazines or gospel

*The Verity imprint will team with Hunt-Wesson for a "Ladies Of Verity Music Tour" in the Southeastern U.S. Tour dates will be tagged on bottles of Wesson Oil as part of the regional promotion.*

radio," states Chuck Myricks, VP/CM for Word Gospel. "That's as long as we continue to play by our rules. We can't go mainstream and lose our distinctions. We don't just do music. We do gospel music."

**GATORADE AND KFC**

"These days, gospel is fitting a broader format," explains Hairston-Harris. "What gospel marketers are finding is that not only do people who like gospel no longer fit the stereotype of what people once thought, but the same is true with gospel music. It just wasn't marketed in places where they could get it."

"In years past, if radio didn't pick up on it, you dropped it and moved on to the next release," recounts Myra Walker, director of A&R for



CGI Records. "But if you can create a buzz in the other areas, radio will jump on the bandwagon. Today, gospel has become so multifaceted, that, if you don't shake all the bushes, you're shooting yourself in the foot.

We're encouraged to think outside of the box."

Thinking outside the box has meant inclusion of their music on a CD being distributed by Gatorade to active individuals and a forthcoming promotion with Kentucky Fried Chicken that will make a gospel compilation—one of four compilations provided through Flatium Entertainment—available for sale in franchises in Memphis, which has been designated as a test market.

"Corporations and other entities not normally associated with gospel are finding it profitable to align themselves with gospel music," Walker observes.

Such is the case with Revelon, who last year launched a National Choir Robe Competition after having sponsored CeCe Winans, "Alone In His

Presence Tour" in 1996.

"Why gospel music? Gospel music is a major force in the African American community, which sends a positive message to millions of listeners," notes Marla Jones, VP of marketing for Revelon Professional. "By supporting gospel music, we are helping send the message to consumers about inner as well as outer beauty."

"When we started out, many of our clients were afraid to touch gospel music because of the political associations of being associated with any form of religion. But corporate America is realizing the importance and the value of supporting the black church," reports Melanie Few, whose Atlanta-based firm, Results, Inc., counts Revelon and Church's Fried Chicken among its corporate clients.

Kirk Franklin recently signed an agreement to open 15 Church's Chicken restaurants. (Franklin will become one of the firm's celebrity pitchmen).

"The Internet is yet another source of gospel executives admit that they are only now beginning to see how valuable a tool it can be."

But for all its technical advances, Walker and others are enthused about an even more exciting trend on the gospel front. "It's become almost fashionable for celebrities and athletes like Denzel Washington, Magic Johnson and Deion Sanders to admit that they have a relationship with the Lord," Walker maintains. "They are just about the best endorsements the gospel industry can get, and they've come free." ■

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# MUSIC



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## Latin Notas



by John Lannert

**P**RESIDENTE, NÚMERO UNO: Festival Presidente de Música Latina earned the highest gross in Amusement Business' Boxscore listing that appeared in the July 18 issue of *Billboard*.

The event, which took place June 26-28 at Estadio Olímpico Juan Pablo Duarte in Santo Domingo, the Dominican Republic, rang up \$1.6 million. Ticket prices ranged from \$10 to \$13.

Headlined by such big names as Sony Discos' Ricky Martín and Alejandro Fernández, BMG's Juan Gabriel, and WEA Latina's Manda, Festival Presidente drew three sellout crowds whose aggregate attendance was 155,000.

Festival Presidente was promoted by Cárdenas/Fernández & Associates and Cervecería Nacional Dominicana, a brewing firm that makes Presidente beer.

**W**SKQ-FM, NÚMERO UNO: Though its 12-plus-ringer slipped 6.1-5.9, New York tropical station WSKQ-FM tied AC WLTV-FM for first place in Arbitron's spring '98 book. WSKQ's rise to the top marks the first time a Spanish-language station has reached No. 1 in the New York market.

**S**TATESIDE UPDATE: Contemporary Christian

star Jaci Velázquez has signed a five-album, Spanish-language deal with Sony Discos. The label debut of the powerhouse 18-year-old singer, whose current eponymous disc on Myrrh topped *Billboard*'s Top Contemporary Christian chart, will be a secular disc produced by Rudy Pérez.

Cuban bolerista Níco Membiola, best known for such hits as "Contigo Besos Salvajes," "Orgullo," and "Dos Vidas," died of heart failure July 13 in Hialeah Gardens, Fla. He was 84.

Rudy Trevino resigned his post as executive director of Texas Talent Musicians Assn., organizer of the Tejano Music Awards. He gave no reason for his resignation.

Delia Orozco has been promoted to associate director of Latin music for BMI. She was BMI's regional manager of Latin music.

CMT International has named María Gómez director of affiliate relations for Latin America. She was affiliate director of CBS Telemundo, Latin America. She was affiliate director of CBS Telemundo, Latin America.

WTAQ-FM Chicago has switched format from regional Mexican to Radio Disney, a kiddie talk format. The station has been dropped from the list of reporting stations to Hot Latin Tracks, effective this issue.

BMG's Cristian and Alejandra Guzmán are among the stars booked to play Revolución Super Estrella, a six-hour music festival to take place Saturday (1) at the Universal Amphitheatre in Universal City, Calif. Sponsored by KSSE-FM Los Angeles, Revolución also will feature scheduled sets from EMI Latin's hot ballad-ers Carlos Ponce and pop/dance labelmates Sentinelas Opusetas; Fonovisa crooner Jordi; PolyGram Latino pop vocal groups Kabah and Café; and Unit.

(Continued on next page)

## Hot Latin Tracks



WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	TITLE
1	1	1	9	ALEJANDRO FERNANDEZ	YO NACI PARA AMARTE
2	2	2	8	CARLOS PONCE	PERDIDO EN LA NOCHE
3	3	3	10	VICTOR MANUELLE	SE ME ROMPIÓ EL ALMA
4	6	4	16	PEPE AGUILAR	POR MUJERES COMO TU
5	4	8	6	SERVANDO Y FLORENTINO	DESE QUE TE AME
6	5	5	6	LOS TUCANES DE TUJAMA	¡DIME QUE NO ES TU AMOR!
7	12	7	12	RICARDO ARJONA	¡DIME QUE NO ES TU AMOR!
8	28	—	2	GISELLE Y GREATEST GAINERS	¡CORAZÓN ENCANTADO!
9	19	24	13	MARC ANTHONY	A CUPO EN MI NO CONCEDES
10	21	—	2	ELVIS CRISP	TU SONRISA
11	10	6	10	LUIS MIGUEL	SABIDA MI
12	13	16	4	GRUPO MANIA	CORAZONITO
13	9	11	9	GRUPO LITAM	¡TU ORO UNILADO!
14	11	13	7	JUAN GABRIEL	¡ASI FUE!
15	7	15	15	ELVIS CRISP	¡SHAVEMETE!
16	12	10	15	RICKY MARTIN	¡QUE VUELVES!
17	14	21	8	BANDA MAQUEY	¡QUIERO VOLVER!
18	17	22	5	LOS TEMERARIOS	BOTELLA ENVENENADA
19	16	15	5	ONDA VASSELINA	TE QUIERO TANTO, TANTO
20	18	23	5	CHARLIE ZAA	¡DESEANOS!
21	NEW	1	1	SON BY FDUR	NADA
22	15	14	7	TITO NIEVES	¡COMO UN NIÑO CELEDO!
23	27	32	4	INTOCABLE	¡AMOR MALDITO!
24	35	30	4	JOAN SEBASTIAN	GRACIAS POR TANTO AMOR
25	NEW	1	1	VICTOR FERNANDEZ	ME VOY A QUEDAR EN EL MEDIO
26	23	16	24	ALEJANDRO FERNANDEZ	ESTERAN SI A SARDANES TE SARDANES!
27	NEW	1	1	MANNY MANUEL	¡POR EL AMOR DE UNA MUJER!
28	RE-ENTR	15	15	ALEJANDRO SANZ	¡CORAZÓN PARTIDO!
29	26	—	2	ROSCO	¡PARA SIEMPRE!
30	NEW	1	1	AEROSMITH	¡I DON'T WANT TO MISS A THING!
31	30	—	3	LUIS DAMON Y OLGA TANDAN	¡PARA ESTAR CONTIGO!
32	25	—	2	JARABE DE PALO	¡EL LAGO OSCURO!
33	NEW	1	1	FULANITO	¡WINDOSE INTI UN NEGRO!
34	NEW	1	1	EL REENCUENTRO	¡DULCES BESOS!
35	NEW	1	1	INDIA	¡COSTUMBIRES!
36	18	37	3	LOS INVASORES DE NUEVO LEON	A MI QUE ME QUEDÓ LEON EN LA MANO!
37	20	19	8	GRACIELA BELTRAN	¡ROBAME UN BESO!
38	11	39	20	INTOCABLE	¡SI ESTAS EN EL BESO!
39	NEW	1	1	TIRANOS DEL NORTE	¡TRAMOS DEL NORTE SI QUIERAS!
40	29	25	13	MYRIAM HERNANDEZ	¡HUELLE A PLIGUERO!

POP	TROPICAL/SALSA	REGIONAL MEXICAN
17 STATIONS	15 STATIONS	69 STATIONS
1 CARLOS PONCE	1 VICTOR MANUELLE	1 LOS TUCANES DE TUJAMA
2 ALEJANDRO FERNANDEZ	2 SERVANDO Y FLORENTINO	2 GRUPO LITAM
3 SON BY FDUR	3 PEPE AGUILAR	3 MANDA
4 SON BY FDUR	4 PEPE AGUILAR	4 JUAN GABRIEL
5 RICKY MARTIN	5 LOS TUCANES DE TUJAMA	5 LOS TUCANES DE TUJAMA
6 LUIS MIGUEL	6 MARCE ANTHONY	6 BOTELLA ENVENENADA
7 ONDA VASSELINA	7 ELVIS CRISP	7 AEROSMITH
8 LUIS MIGUEL	8 MARCE ANTHONY	8 INTOCABLE
9 ONDA VASSELINA	9 ELVIS CRISP	9 INTOCABLE
10 CHARLIE ZAA	10 TITO NIEVES	10 TITO NIEVES
11 GRUPO LITAM	11 MANNY MANUEL	11 GRACIELA BELTRAN
12 ALEJANDRO FERNANDEZ	12 GRACIELA BELTRAN	12 GRACIELA BELTRAN
13 SON BY FDUR	13 SON BY FDUR	13 SON BY FDUR
14 SON BY FDUR	14 SON BY FDUR	14 SON BY FDUR
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# Artists & Music

## NOTAS

(Continued from preceding page)

versal Latino techno/pop outfit Moenia. A portion of the festival's proceeds will be donated to the National Hispanic Scholarship Fund.

**OUTDOOR DELIGHT:** Several top-flight Latino and Brazilian artists will take the stage during the closing weekend of the 28th edition of Lincoln Center Out-of-Doors, which is set to kick off on Aug. 1. Slated to perform Aug. 28 at Darnough Park are Hot Cuban act Son 14 and trombonist virtuoso Jimmy Bosch.

Mexican diva Eugenia León is scheduled to appear Aug. 30 at North Plaza; also booked to appear that day at Darnough Park are Brazilian sirens Lela Pinheiro and Patricia Marx.

**CHART NOTES, RETAIL:** After five weeks of playing second banana to Ricky Martin's "Vuelve" (Sony Discos), "Elvis Crespo's" "Suavecito" (Sony Discos) claims the headline position of the Billboard Latin 50 on sales that jumped 16% to 8,600 pieces.

Though bumped back to second, "Vuelve" rose in sales volume from 7,500 units to 8,000 units. The forthcoming single, "Perdido Sin Ti"—the best track on the disc—should spark even greater numbers.

"Suavecito," while retaining the top rung on the tropical/salsa genre chart for the eighth consecutive week, rockets 177-167 with a ballet on The Billboard 200, where the al-

bum has spent seven weeks.

Similarly, "Vuelve," now atop the pop genre chart for 14 straight weeks, leaps 174-155 with a ballet on The Billboard 200. "Vuelve" has logged 21 weeks on the latter chart. "Suavecito" and "Vuelve" continue to lead a sales surge that is most uncommon for the stateside summer months. Sales this issue are 195,500 units, compared with 66,000 pieces sold during the similar week in 1995.

Unlike summers past, some record labels are keeping the sales heat on at retail with discount programs and robust advertising support.

Holding at No. 1 on the regional Mexican genre chart for the third week in a row is "Amor Platónico" by EMI Latin's sizzling grupo Los Tucanes de Tijuana. Also, EMI Latin's distributed label Disa keeps raising its profile on the regional Mexican genre chart, where it has had three titles for the fifth week in a row.

Finally, Sony Discos would hardly seem to have enough space for its deep roster, but keep an eye on Onda Vaselina's peppy, rhythmic pop album "Entrega Total," which debuts at No. 50 on this issue's Billboard Latin 50. This polished, clean-cut pop/gtr/cr crew from Mexico already has a top 40 hit on Hot Latin Tracks, "Te Quiero Tanto, Tanto," and its latest album is bursting with other breezy, anthem-like songs, including "Extragrande," "Un Fin Trae Otro Pie," and "Nunca Te Olvi-

daré."

**CHART NOTES, RADIO:** For the second straight week, there are no changes atop Hot Latin Tracks and the three genre charts. Alejandro Fernández's "Yo Nací Para Amarte" stays at No. 1 on Hot Latin Tracks for the third week running. EMI Latin holds down the top slot of two of the other charts for the third successive week, as Carlos Ponce's "Rezo" rides high on the pop chart for the sixth week in a row, and Los Tucanes de Tijuana's "Desde Que Te Amo" does likewise on the regional Mexican chart for the third consecutive week.

Sony Discos' hot *sabero* Victor Manuelle remains No. 1 on the tropical/salsa chart for the second consecutive week with "Se Me Rompe El Alma."

**SALES STATFLE:** The Billboard Latin 50 this issue: 169,500 units; last issue: 104,500 units; similar week in 1995: 105,000 units.

Pop genre chart: this issue: 42,000 units; last issue: 41,500 units; similar week in 1995: 22,000 units.

Tropical/salsa chart: this issue: 37,000 units; last issue: 34,500 units; similar week in 1995: 14,000 units.

Regional Mexican: this issue: 25,500 units; last issue: 25,500 units; similar week in 1995: 26,000 units.

## LATIN TRACKS A-Z

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	
TITLE (Artist - Label)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
TITLE (Artist - Label)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50

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# The Billboard Latin 50

Compiled from a national sample of retail store and sales surveys conducted, combined, and analyzed by

WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION	LAST WEEK	WEEKS ON CHART	PEAK POSITION	LAST WEEK																																									
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50

WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION	LAST WEEK	WEEKS ON CHART	PEAK POSITION	LAST WEEK																																									
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50

\* Albums with the greatest sales gains this week. \*\* Recording Industry Association of America (RIAA) certification for sales of 500,000 units. \*\*\* Certification for sales of 2 million units, with replacement entries indicated by a numeral following the artist's name. Albums and single releases with a numeral after the track name indicate they track the RIAA's multi-week chart. The RIAA's current chart is the "Albums" chart, which is the longest and most comprehensive. The RIAA's previous chart was the "Singles" chart, which is the shortest and least comprehensive. © 1996 Billboard, Inc. All rights reserved.

# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Australia's Shock Slashes Roster Label Reacts To Repeal Of Parallel-Imports Restrictions

BY CHRISTIE ELIEZER

MELBOURNE, Australia—Within a week of Australia's repeal of parallel-import restrictions (Billboard, July 26), Shock Records has announced it will slash up to 50% of its 100-strong roster. The acts are direct signings or on small indie Shock distributors.

The Melbourne-based company has also warned retained acts such as the Angels, Bodyjar, and Pearly Gatecrashers that advertising and marketing budgets will be tightened.

"It's already hard enough for new Australian acts to get retail space, and it will become even more so when stores will go for sure-bets of cheap outlets and imports," says Shock co-managing director David Williams.

Williams rejects claims by the Australian Consumer Assn. that Shock's move was "an outrageous stunt." Labels here have warned throughout the debate on parallel imports that lifting restrictions would result in cutbacks in all areas of investment.

Williams says, "You need a long-range plan for recording budgets. I have to look forward six months or a year. It's no use pressing records that are just going to stay in your warehouse."

In the first of a series of cutbacks in its distribution deals, Shock has terminated its agreement with Melbourne independent Corduroy Records.

Corduroy has 10 acts from four cities. Its president, Nick Phillips, plans to approach other independents to form a distribution group. "Obviously, it will be harder to get our CDs into big stores like HMV and Sanity," Phillips says. "But our discs have never suited those shops anyway."

Record companies have continued to react with fury against the new parallel-imports legislation, which passed in the Senate in an unexpected early-morning session July 12 and was ratified by the House of Representatives three days later.

While some labels contemplate moving operations offshore, the Australian Record Industry Assn.

(ARIA) continues its call for Prime Minister John Howard to intervene. ARIA has announced it will campaign for the Labour Party—which has promised to repeal the legislation if returned to power—in the upcoming elections, expected in October. This has unbalanced some government backbenchers, two of whom have warned Parliament of the legislation's hurtful effect on artists.

The major retail chains have yet to announce their policies. Market leader Sanity, with a 25% share and more than 150 outlets, declines to comment. Chris Walker, president of HMV's Asia-Pacific operations, rejects record company claims that labels will now sign less new talent.

Walker says that the government's promise last year of a cut in CD prices of between three and seven Australian dollars was "fair" at the time, as the Australian dollar was then worth 74 U.S. cents. But with it currently at 67 cents, the Australian currency needs to rise in relative value by between 4% and 6% before imports from the U.S. are competitive, Walker concedes.

Woolworth's CEO here, Roger Corbett, says he expects CD prices to fall eventually. Matt Campbell, national merchandising and marketing manager of the 173-outlet Vox Retail, says, "I am yet to be convinced that there will be room for a price drop, but if it does make sense, then we will be the first to do so."

Artists, though, are joining labels in keeping up the attack on the relation of controls on parallel imports. Melbourne musicians have held a formal protest meeting, and former Crowded House leader Neil Finn warned in The Sydney Morning Herald that as the rate of signing new acts drops, more musicians will be forced to live abroad.



Curran Ten. Ten years of BMG Music Publishing in the U.K. and 10 years of Paul Curran as its managing director were marked at a party in London attended by such music industry executives and artists as Dave Stewart, Terry Hall, and Brian Ferry. Pictured, from left, an BMG UK CEO Ratham Bala, Curran, and James Wylie, manager of Stewart and Annie Lennox.

## BMG A&R And Marketing Senior VP Henn Replaced By Two Executives

LONDON—BMG Entertainment International is putting a renewed focus on both A&R and marketing by, in effect, appointing two executives to replace Heinz Henn, who left the company in June.

Henn was senior VP of A&R and marketing. Now Gary Dale has been named senior VP of international marketing, while current international A&R VP Richard Sweet has been given responsibility for all A&R functions outside North America. Previously, some A&R there was handled by the marketing department.

Dale, currently VP of the company's London-based interactive and video unit, will assume his new New York-based post in September. Like Sweet, he will be responsible for all territories outside North America. Both men will report to BMG Entertainment International president/CEO Rudi Gassner.

Gassner says, "I believe today's marketplace demands an intensified focus on global marketing strategies. I can't think of a better executive to make that happen for our artists than Gary. He has a terrific track record of being a visionary marketing executive and leader."

Dale joined BMG in 1994 as senior VP of multimedia-international. In 1996, he became director of the interactive and video entertainment division. Prior to joining BMG, he was Asia-Pacific VP for the Walt Disney Co. (Buena Vista Home Video).

New York-based Sweet joined BMG International in 1996 from Arista Records, where he was VP of A&R.

In a related move, Goby Sappington, previously director of media relations for the international marketing department, has been appointed VP of international marketing. Sappington takes up the new post immediately and will report to Dale.

JEFF CLARK-MEADS

## Edel Group Plans Public Offering

HAMBURG—The independent label and publishing group edel is planning to capitalize on the buoyancy of the German stock market by going public.

According to the company, the flotation is planned for October or November, with the music company's equity to be traded on the Frankfurt exchange.

The flotation will result in a capital injection, though the size of this has not yet been finalized. The company is planning to use the money to extend its interna-

tional distribution network. According to a company spokesman, edel's owner, Michael Haentjes, will remain the principal stockholder.

Last year, the edel group posted revenue of \$130 million. The group has its own CD manufacturing plant with an annual capacity of 20 million units by its subsidiary Optimal Tontraeger-Produktion-GmbH in Roebel in the German state of Mecklenburg-West Pomerania.

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# CMA Awards Show To Get Euro Airing

This story was prepared by Mike McGeevey, programming editor of Music & Media.

LONDON—Overseas interest in the annual Country Music Assn. (CMA) Awards staged at Nashville's Grand Ole Opry is mounting, as a stream of European TV and radio broadcasters have confirmed their plans to cover the Sept. 29 event.

TV stations in the UK (BBC2), the Netherlands (KRO), Sweden (STV), Denmark (TV2), Finland (YLE), and Norway (NRK) will air the awards in edited forms a few days after the event. Broadcasters in Germany, Austria, and Switzerland are expected to be on board in the coming weeks.

Country artist Vince Gill will host the awards for the seventh year running. He has received more CMA Awards than any other artist.

Karen Holt, CMA representative for Benelux and Scandinavia, says, "European broadcasters are confirming their coverage of the awards earlier than ever this year. This will be the first time NRK will air the program, making for a groundbreaking Scandinavian sweep."

Nation's UK radio public broadcaster BBC Radio 2 will cover the show live as the highlight of its Country Music Week, Sept. 19-25. Public TV and radio broadcaster KRO in Ireland is planning a night's viewing devoted to country music. Prior to the awards show, the network will screen "Sweet Dreams," a film about the life of Patsy Cline, and a documentary it produced on emerging Dutch country artist De Laenge.

De Laenge was recently signed to Warner/Reprise Nashville in a joint project with Warner Music Benelux. In cooperation with the local Universal Music office, KRO will release a compilation album featuring a selection of this year's nominees.

To take advantage of the European success of crossover acts such as



LeAnn Rimes and Shania Twain, the CMA is again setting up an awards-related retail campaign in the UK. David Howe, the CMA's UK/Ireland director, says, "This year has proven to be exceptional in generating mainstream exposure for a number of country acts. The BBC's increased

commitment to broadcasting and promoting the awards will provide a showcase for many more artists with crossover potential. This year's campaign [the second] will provide a vehicle for the music industry to take advantage of that."

Universal Music (U.K.) will again be the award show's managing director Nick Phillips. "We were very pleased with the results of last year's CMA campaign, which fully justified our triauna," he says. "Artists like Trisha Yearwood, who had albums out but weren't available for UK promotion, did well out of the exposure and retail activity."

## Aussie Elitist To Memorialize Hunter

BY CHRISTIE ELIZER  
SYDNEY—Some of Australia's top artists will attend a celebration service for Dragon singer Marc Hunter, who died July 17 after a nine-month battle with throat cancer. His fashion designer wife, Wendy Heather, and his three children, aged 16, 9, and 7, were at his bedside.

Earlier this year, more than 80 musicians—including John Farnham; Jimmy Barnes; Tina Arena; and members of INXS, Men At Work, and Midnight Oil—held benefit shows in Melbourne and Sydney to pay Hunter's medical bills. The Sydney concert, in May, yielded a double CD and video titled "Good Vibrations" to raise further funds, as did a Dragon hits package through reissues label Raven.

De Laenge was a flamboyant and outrageous performer, and Dragon also created much attention for its offstage antics. Says Glenn Wheatley, manager of Farnham, "I loved his irreverence and his unpredictability. He was truly one of the great rock

acts in Australian history." Adds Hoodoo Gurus bassist Rick Grossman, "I first saw Dragon play to about 15 people in a pub at Coogee Bay. I was blown away by the talent, but most is Marc's incredible attitude. He was so into the performance and gave it everything."

Guitarist Tommy Emmanuel, who played with Dragon for a time, says, "I was blown away from his heart, there was no one who had a tone and sincerity like him."

Hunter was born Sept. 7, 1968, in Taumarunui, on New Zealand's North Island. At 18, he joined his elder brother Todd's band Dragon. The act's free-form progressive music was captured on two top-selling 1974 albums on PolyGram New Zealand. Their onstage antics included destroying pianos and furniture, transmuting mime troupes, and mounting pigs' heads on microphones.

Dragon relocated in 1975 to Sydney, where its music became more radio-friendly. Between 1976 and (Continued on next page)

# newsletter...

EMI GROUP CHAIRMAN Sir Colin Southgate rebutted criticism from shareholders about the recent 12 million pound (\$20 million) exit package for former CEO Jim Fiffell at the company's annual general meeting July 17 by saying that "he could have had a lot more under his contract."

"We are not the highest payer in the industry, and we are the only one that pays on performance," said Southgate. He confirmed that EMI Music Publishing Worldwide president Marty Bandier and EMI Recorded Music president/CEO Ken Berry—making their first public appearances at the meeting as EMI Group board members—have recently signed two-year rolling employment contracts (Billboard/Deflection, July 18). The EMI chairman said the company was still experiencing weak sales in Asia. In Japan, where Southgate said "the situation is bad," EMI's joint venture, Toshiba-EMI, was managing to keep costs in control. However, restructuring there, he said, "would have to match local culture." MARK SOLOMONS

WARNER MUSIC INTERNATIONAL announced July 21 the appointment of Samuel Chou as managing director of Warner Music Taiwan, effective immediately. Chou was managing director of EMI Records, a joint-venture company between EMI Music Taiwan and a Taiwanese movie, video, and music company, Era Entertainment Ltd.; he also previously worked in the advertising industry. He takes over from Mark Lankaster, who has served as selling GM at Warner's Taiwan affiliate since April, when previous managing director Michael Yao left the company. Lankaster will return to Hong Kong, where he will resume his role as strategic marketing director of Warner Music Southeast Asia. Warner has languished in the Taiwan market since its local affiliate was created by Warner Music International's acquisition of a leading Taiwanese company, UFO Co. GEORGE BURPER

SONY MUSIC'S ROMANIAN LICENSEE was physically attacked after complaining about piracy. Soren Golea, head of Bucharest-based Media Services, and his company's lawyer were assaulted July 15 as they left the government's copyright office. They had been to the office to file a formal complaint against a company they allege has been producing Sony-owned material without a license. Golea and his colleague were approached by two men who warned them not to interfere with the pirate trade. Golea was later treated in a hospital for a broken nose, and his colleague is reported to have had a gun placed to her head. JEFF CLARK-MEADS

EMI RECORDS U.K. has named Chris Kennedy finance director, reporting to president/CEO Tony Wadsworth, effective immediately. Kennedy, who joined EMI in 1998, has been financial controller at EMI Records U.K. since June last year. He takes up the post vacated by April 1997, when Wallace Macmillan became senior director of finance at EMI International. Executives VP Ian Hanson had assumed the responsibility until now. MARK SOLOMONS

IBM and NEC say they have developed the world's first effective digital watermarking standard to protect digital copyright content in media such as DVDs. A circuit that detects electronic watermarks will be incorporated into chips within DVD video players and the DVD drives of personal computers, making it impossible to play back illegally copied content. But the technology will allow home users to make one-time-only copies so that TV programs, for example, can be recorded for later viewing. The two companies plan to present the new standard to the Copyright Protection Technical Working Group. STEVE McCLURE

ANGEL CARRASCO has been promoted to president of Sony Music Mexico. He has been managing director of Sony Music's Mexican affiliate since 1994; he was previously VP of A&R at Sony Discos, which he joined in 1980 as a sales representative. Carrasco, who is credited with the Latin American success of Alejandro Fernández, Fely Onda Vaselina, and Sony Music Spain's Monica Naranjo, among others, reports to Frank Welzer, president of Latin America for Sony Music International. MARK SOLOMONS

JAPANESE INDIE AVEE has named Shigehito Fujita assistant GM of international repertoire. He will report to director of international repertoire Hajji Taniguchi. Fujita previously headed Toshiba-EMI's Intercore Japan department, where he oversaw the successful "Dancemania" series of best-selling compilations. The late Taniguchi had added the title of managing director of music publishing at AVEE Studio Music Private Direction Inc. to his list of responsibilities. STEVE McCLURE



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## India Faces 'Cover' Dilemma

BY NYAY BHUSHAN

MUMBAI—The Indian music industry is having to grapple with a uniquely Indian problem at the same time it counters the global scourge of piracy.

The country's huge and successful film industry—known affectionately as Bollywood—was the mammoth soundtrack album market it has spun off has produced the longstanding headache of cover versions and plagiarism. Cover versions are a pain, not least because of their capacity for undermining sales of the original work and diluting its artistic integrity; plagiarism is a problem because, in the eyes of piracy.

The '90s has seen a range of debatable cover versions of popular film-based catalog hitting the market in the wake of U.K. DJ/producer Barry Sadler's 1987 breakthrough here, "Bollywood Flashback" (Columbia), which featured modern remixes of some of film's popular tunes.

When Lazarus, president of the Indian Music Industry (IMI), says "When it comes to cover versions and cover versions, IMI has to work within the framework of the Indian copyright law, which allows cover versions.

Previously, a cover version could come out within 18 days of the original recording," he adds, "but now that period has been extended to at least two years from the date of recording. But, all said and done, cover versions do allow new singers to break into the market with established songs."

Sanjay Tandon, director general of the Indian Performing Right Society (IPRS), elaborates, "Plagiarism and copyright are the same thing, but one understands that the industry doesn't understand—the former is without permission, the latter is with permission. I would still say that in India, all artists are guilty of one or the other of various factors. One, creators think that mentioning Section 152(1) of the Copyright Act [which pertains to cover versions] on the inlay card is enough, which is not so. And, second, the major issue is the original owner's moral right. Today, any composer can abuse another artist's work."

"Take one of Barry Sago's remixes, Chura Liza." The original composer is the late R.D. Burman's estate, can take an injunction and ask for damages, as the cover may have changed the tune and content from the original. The Copyright Act says the estate has the right to sue in the West, if they redo a song inside out, they do so with the permission of the original owner to make it trendy for the current market. This

doesn't happen in the Indian industry, as artists are not bothered with such legal issues, being busy with their creative pursuits."

The cover-version gold rush has definitely exposed the exploitative nature of the business since the original artist's moral rights are still under-exploited. Continues Lazarus, "We have to educate our copyright holders and writers about their moral rights. What happens in legal terms? All rights are still under the rights to the producer, who in turn signs it off to the record company."

The Copyright Act, Section 152(1), clearly defines the parameters of cover versions. In addition to the two-year period, the section states that it is compulsory to obtain permission from the original copyright holders for layout of inlay cards to avoid misleading the public. It also states that for every unit manufactured, the original owner should be paid a per cent 5% royalty of the selling price.

But such payments are not happening, says Tandon, "Somehow, to be sure, if the original owner does not check with the company to see how many actual units are sold, then you can't entirely blame the companies. Most of Bollywood work as a parallel economy without proper books of accounts, which is unfortunate. This is definitely a very serious issue, and the international business is losing a lot of revenue."

Plagiarism of international hits has also come to light in the wake of increased exposure to foreign artists via satellite TV. So why is the international music industry losing out on possible revenue? "The Indian Copyright Act is one of the best in the world, even better than in the U.K.," in my opinion," says Tandon. "Plagiarism is a narrow issue with a minimum six months' jail. International companies always complain that their tunes are ripped off, but we tell them to fight it out in court, as it is an individual matter and IPRS can help give its opinion and help them in arbitration. We are negotiating with IMI to understand the situation because it doesn't work in the favor of the companies—because I am for a situation where these things should be started off on a collective basis."

"For example, if anyone understands that to make a cover version is not an individual matter and that the problem can be controlled. But today, if you have an honest person wanting to do it correctly, there is nobody that can help permission."

## AUSSIE ARTISTS TO MEMORIALIZE HUNTER

(Continued from preceding page)

1995, Dugan had 11 top 20 hits, including the chart-topping "April Snow In Cuba," "Get That Jive," "Rain," and "Are You Old Enough."

Five of nine albums, issued through Sony PolyGram, and BMG, including the platinum-selling 1970, 70,000, Some, like "This Time," "O Zambesi," and "Dreams Of Ordinary Men," are classics. The act

toured the U.S. in 1978, when it opened the Palladium in 1981 in support of Tina Turner on a European tour.

Solo albums by Hunter reflected a love for cabaret. He received posthumous Grammy appearance in the musical "Ragtime."

Hunter was diagnosed with cancer in November.

## Blue Rodeo Front Man Steps Out

Jim Cuddy Is Band's Second Member To Record Solo Set

BY LARRY LOBLANC

TORONTO—Blue Rodeo front man Jim Cuddy is amused that many people presume the 34-year-old solo-country band will soon be history because of the release of his first solo album, "All In Time," due Sept. 8 from WEA Records.

Rumors of the band's breakup have long circulated due to alleged conflicts between Cuddy and Blue Rodeo's co-founder and co-writer, singer/guitarist Greg Keeler. These rumors started in full force in February 1997 when Keeler issued his own solo album, "Gone" on WEA.

Competitiveness between the two has sharply defined Blue Rodeo through such WEA albums as "Outskirts" (1987), "Diamond Mine" (1989), "Casino" (1990), "Lost Together" (1992), "Five Days In July" (1993), "Nowhere To Here" (1995), and "Tremolo" (1997).

Cuddy was born in 1961 at North York High School. Prior to forming Blue Rodeo in 1984, they worked together in the Hi-Fi's (1978-81) and Fly To France (1981-84).

While Cuddy readily admits to having had more artistic and business differences with Keeler in the past, he says their disputes are misunderstood by others. "We're legendary feuders, but we're also legendary team players," he says. "Greg and I have a bond that keeps us close and able to snicker about the life we've led. When we first started [Blue Rodeo], there was a preening competition to see who could tap the energy of the band, but after 20 years, we've burned out a lot of that competitiveness."

"Perhaps the hardest time for us was when we recorded 'Five Days In July' and the recording of 'Nowhere To Here,'" Cuddy continues. "We knew we wanted to change [musically], but didn't know how. We came as close to breaking up as you can have."

Cuddy's be initially was threatened by Keeler's decision to record an album without the group, but he later felt encouraged to do his own recording. The album, however, failed to make an impact commercially. "Greg had decided to do a solo record on his way back from India, and I felt maybe he might want to go off on that tangent for good," he says.

Through the years, Blue Rodeo that was prompted by seasons for Keeler's album enabled Cuddy to work on songs for both the band's "Tremolo" set, released in July 1997, and "Nowhere To Here" (1996), which he began writing songs for his album, Cuddy knew it couldn't be released until this year so it would not conflict with the two solo albums.

Through the years, Blue Rodeo wrote songs for what became "All In Time." Then he wrote songs for "Tremolo" and recorded with the band in the winter of 1997. In late 1997, he wrote one more for his solo record.

"There were three varied [song-writing] sessions," says Cuddy. "In

the first session I wrote a Lost Gonzo Band set of songs for myself. Next there were Blue Rodeo songs for 'Tremolo', which were back to [their-style] songs. Then, realizing my record needed some [rock-styled songs] and different emotions, I wrote songs like 'All In Time' to have some balance."

From the start, Cuddy knew exactly what style of music he wanted for his album. "I wanted to be like the Lost Gonzo Band and like Wilco when they had fiddle and pedal steel."



Warner Music Canada were immediately impressed by Cuddy's early demos. "Jim knew what he was going to do, and we had a good idea, too,"

says Dave Tollington, senior VP of Warner Music Canada. "It's a great album with great songs."

The album's lead single, "Disappointment," is being issued to Canadian radio Aug. 4. An UI-directed video of the track will be released to Canadian video outlets Aug. 18.

In the fall, Cuddy is scheduled to tour Canada with his own band in support of his album.

"We're not treating 'All In Time' as a Blue Rodeo record; it really is a solo album by Jim," says Candy Higgins, marketing manager of domestic repertoire at Warner Music Canada. "He's always written very accessible songs, but this is quite a mainstream record."

While Blue Rodeo's catalog is available in the U.S. through Sir Records, Cuddy says there are no plans yet to release his album there. "I want to find out what [Warner Music] people think of it and what they'll do with it," he says. "Once I determine that, I think it will have a home in the U.S. I mostly like to work with a Warner-affiliated company."

## Blue Rodeo Rides High Popularity

TORONTO—Formed in 1984 and initially established in bars in the Queen Street West district of Toronto, Blue Rodeo has long been one of Canada's most successful acts.

"Blue Rodeo is an institution in Canada," says Dave Tollington, senior VP of Warner Music Canada. "Their catalog continues to sell well." Anchored by pure-souled vocals and the songs of its co-founders, guitarists/vocalists Jim Cuddy and Greg Keeler, the quintet consists of keyboardist James Gray, drummer Glenn Michem, bassist Steve Donovan, and Kim Deschamps on pedal and lap steel guitar.

Despite its stature in Canada, including winning Juno Awards for top group in 1989-91 and 1996, Blue Rodeo has failed to make headway in the U.S. While the band has always recorded for Warner Music

Recorded at Chemical Sound here and produced by Cuddy and John Wynnot, the album features backup from Colin Cripps (guitar), Gavin Byrne (drums), and Steve Donovan (bass) and Jeff Gray (keyboards), and Wilco's James Twedy (guitar) and Jay Bennett (bajojo and piano). Additionally, there are backup vocals by Crash Vegas' Michelle McAdorey and Weeping Tile's Sarah Harmer.

Following the sessions last year, Wynnot took tracks to Ocean Way Studio in Los Angeles to mix. "Mixing drums was nuts," says Cuddy. "On my own I'd end up with 14 mixes of songs. I let John do his work. Sometimes John would surprise me [with an idea] I wouldn't have expected, or sometimes he'd do exactly what I'd asked. He never sent me a choice."

Cuddy admits to having difficulty letting the album go. "I got addicted to tinkering with my songs. It was hard to leave alone because it was such an enjoyable project. I was sad when I was finished because it was such a great experience. I'm also actually aware that it came together in a way that will never happen again."

In a sharp contrast to Blue Rodeo recordings, Cuddy's 11-song country-rock-styled debut is more focused and concise. "It's a large album because of his bell-like vocals, and the songs are more personalized. 'There's nothing else clamoring [but my voice] for attention,' explains Cuddy. "With Blue Rodeo, it's difficult to have a single voice telling a story. Blue Rodeo is more a choir of voices."

"With 'All In Time' wrapped up, Cuddy welcomed working throughout the album. "I've always said, 'Blue Rodeo is like a house full of kids going, 'Look at me.' Having the house empty was beautiful for a while. I missed all the commotion and the work and the fun of Blue Rodeo. I wanted to go back to the fun. I'm used to having a house full of clamor."

Canada, its catalog has bounced around various Warner-affiliated labels in the U.S., which probably has affected its impact there.

Blue Rodeo has released "Outskirts" (1987) and "Diamond Mine" (1989); East/West/Atlantic issued "Casino" (1990) and "Lost Together" (1992); "Five Days In July" (1993) and "Nowhere To Here" (1996) were issued by Discovery; and "Tremolo" (1997) was issued by Sire.

Although Blue Rodeo has recorded several tracks for another studio album, it has been shelved. The album was cancelled from last year's Canadian tour. "An Evening With Blue Rodeo" is due in early 1999.

"It's a monster task calling down top group in 1989-91 and 1996. Blue Rodeo has failed to make headway in the U.S. While the band has always recorded for Warner Music

LARRY LOBLANC



# HITS FROM THE WORLD CONTINUED

EUROCHART		MUSIC & MEDIA	
06/01/98		SPAIN	
THIS LAST	SINGLES	THIS LAST	SINGLES
WEEK	WEEK	WEEK	WEEK
1	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) FRANK MICHEL FEATURING OJ DIRTY BASTARD & INTRODUCING MIKA UNIVERSAL	1	HAPPY POWER! BLUE 4 U DANCE NET 80
2	LA COIPA DE LA RICHIA RICKY MARTIN MERCURY	2	CORAZON PARTIO REMIXES ALEJANDRO SANZ
3	THE BOY IS MINE BRANDY & MONICA A&M	3	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) FRANK MICHEL FEATURING OJ DIRTY BASTARD & INTRODUCING MIKA UNIVERSAL
4	DESKY DESIRE LUCY MCKEAN & MONICA A&M	5	NEW
5	LA TRIBU DE DANA MANUA POLYGRAM	6	TRAIL UNPOP LIBERTAD
6	DEEPER UNDERGROUND JAMROCKO JAMMY 5	7	PATRA PATA COLUMBIA
7	COME WITH ME PUFF DADDY FEATURING JAMMY PAGE 2000	8	ALBUMS
8	IMMORTALITY CELINE DION FEATURING THE BEE GEES (PROMOSION)	9	ALBUMS
9	CARNIVAL DE PARIS DARIO G (PROMOSION)	10	ALBUMS
10	PATA PATA COLUMBIA		
<b>ALBUMS</b>			
1	BEASTIE BOYS HELLO NASTY (SONO) POLYGRAM/SONY	1	ALBUMS
2	BEASTIE BOYS HELLO NASTY (SONO) POLYGRAM/SONY	2	ALBUMS
3	SIMPLY RED BLUE (NEW)	3	ALBUMS
4	RICKY MARTIN VUELVE COLUMBIA	4	ALBUMS
5	EROS RAMAZZOTTI EROS (SONO)	5	ALBUMS
6	COME WITH ME PUFF DADDY FEATURING JAMMY PAGE 2000	6	ALBUMS
7	NEW	7	ALBUMS
8	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WOLFGANG PETERSON	8	ALBUMS
9	SMASHING PUMPKINS SCORPIO	9	ALBUMS
10	THE CORBIS TALK ON CORNERS (PROMOSION)	10	ALBUMS

MALAYSIA		HONG KONG	
07/21/98		07/21/98	
THIS LAST	ALBUMS	THIS LAST	ALBUMS
WEEK	WEEK	WEEK	WEEK
1	VARIOUS ARTISTS ALLEY OOP (THE MUSIC OF THE WORLD CUP PART 2)	1	DANIEL CHAN HOCKEY POLYGRAM
2	SITI NURHALIZA ADWARA (SONO)	2	MAXWELL LEE HENDERSON POLYGRAM
3	THE MOPFATS CHAPTER 1: A NEW BEGINNING	3	VARIOUS ARTISTS ALLEY OOP (THE MUSIC OF THE WORLD CUP PART 2)
4	NEW	4	ERIK CHENG SENG 88
5	911 MOVING ON 88	5	ERIK CHENG SENG 88
6	VARIOUS ARTISTS FRESH WATER	6	ERIK CHENG SENG 88
7	VARIOUS ARTISTS FRESH WATER	7	ERIK CHENG SENG 88
8	VARIOUS ARTISTS FRESH WATER	8	ERIK CHENG SENG 88
9	BOYZONE WHERE WE BELONG POLYGRAM	9	ERIK CHENG SENG 88
10	SOUNDTRACK CITY OF ANGELS POSTCARDS FROM HEAVEN WOLFGANG PETERSON	10	ERIK CHENG SENG 88

IRELAND		BELGIUM	
07/21/98		07/21/98	
THIS LAST	SINGLES	THIS LAST	SINGLES
WEEK	WEEK	WEEK	WEEK
1	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) FRANK MICHEL FEATURING OJ DIRTY BASTARD & INTRODUCING MIKA UNIVERSAL	1	PATA PATA COLUMBIA
2	C'EST LA VIE SPINNING TOPS	2	LA TRIBU DE DANA MANUA POLYGRAM
3	THE BOY IS MINE BRANDY & MONICA A&M	3	NEW
4	DESKY DESIRE LUCY MCKEAN & MONICA A&M	4	NEW
5	THE FEELING FIVE 88	5	NEW
6	CARNIVAL DE PARIS DARIO G (PROMOSION)	6	NEW
7	HEAVY METAL (SONO) POLYGRAM/SONY	7	NEW
8	THIS IS 98 ASIAN 88	8	NEW
9	BECAUSE WE HATE TO BE JUICY 88	9	NEW
10	SEX ON THE BEACH 1 SPINNING TOPS	10	NEW
<b>ALBUMS</b>			
1	VARIOUS ARTISTS FRESH HITS '98 WOLFGANG PETERSON	1	ALBUMS
2	TRACY CHAPMAN TRACY CHAPMAN (NEW)	2	ALBUMS
3	SOUNDTRACK GREASE POLYGRAM	3	ALBUMS
4	BEASTIE BOYS HELLO NASTY (SONO) POLYGRAM/SONY	4	ALBUMS
5	ASLAN SHARAKE RASHAD LUCY MOONBEE & INTRODUCING MIKA UNIVERSAL	5	ALBUMS
6	THE CORBIS TALK ON CORNERS (PROMOSION)	6	ALBUMS
7	NEW	7	ALBUMS
8	NEW	8	ALBUMS
9	NEW	9	ALBUMS
10	NEW	10	ALBUMS

AUSTRIA		SWITZERLAND	
07/21/98		07/21/98	
THIS LAST	SINGLES	THIS LAST	SINGLES
WEEK	WEEK	WEEK	WEEK
1	NO TENOR GHERO LEO SIMPREGIO (SONO)	1	BALANDO LINDAS
2	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) FRANK MICHEL FEATURING OJ DIRTY BASTARD & INTRODUCING MIKA UNIVERSAL	2	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) FRANK MICHEL FEATURING OJ DIRTY BASTARD & INTRODUCING MIKA UNIVERSAL
3	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) FRANK MICHEL FEATURING OJ DIRTY BASTARD & INTRODUCING MIKA UNIVERSAL	3	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) FRANK MICHEL FEATURING OJ DIRTY BASTARD & INTRODUCING MIKA UNIVERSAL
4	THE CUP OF LIFE RICKY MARTIN 2000	4	THE CUP OF LIFE RICKY MARTIN 2000
5	STRANDED LUTICIA MICHALI (SONO)	5	STRANDED LUTICIA MICHALI (SONO)
6	UNDER THE MANGO TREE TIM BALME 2000	6	UNDER THE MANGO TREE TIM BALME 2000
7	AN SCHWEIN NANNEN MAHNER DIE AERZTE POLYGRAM	7	UNDER THE MANGO TREE TIM BALME 2000
8	NEW	8	NEW
9	NEW	9	NEW
10	NEW	10	NEW
<b>ALBUMS</b>			
1	AUSTRIA 3 AUSTRIA 3 VOL. 2 88	1	BALANDO LINDAS
2	BEASTIE BOYS HELLO NASTY (SONO) POLYGRAM/SONY	2	BALANDO LINDAS
3	AUSTRIA 3 AUSTRIA 3 88	3	BALANDO LINDAS
4	DIE AERZTE 13 88	4	BALANDO LINDAS
5	EROS RAMAZZOTTI EROS (SONO)	5	BALANDO LINDAS
6	THE CUP OF LIFE RICKY MARTIN 2000	6	BALANDO LINDAS
7	EROS RAMAZZOTTI EROS (SONO)	7	BALANDO LINDAS
8	THE CUP OF LIFE RICKY MARTIN 2000	8	BALANDO LINDAS
9	SIMPLY RED BLUE (NEW)	9	BALANDO LINDAS
10	HEK HEK (SONO) POLYGRAM	10	BALANDO LINDAS

# GLOBAL PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

**U.K.:** Jane McDonald has stunned the British music business with a No. 1 entry on the official chart for her self-titled debut album. The cabaret singer from Wakefield, Yorkshire, was already a household name thanks to her appearance on "The Cruise," a BBC-TV "documentary" about life on the cruise ship the Galaxy. McDonald is signed to Focus Music International, a joint venture between Gut Records and producer Don Reedman. The album contains standards such as "When I Fall In Love" and the first single, due Aug. 3, "You're My World." It also includes one of McDonald's own compositions, "Some You Win, Some You Lose." McDonald tells Global Music Pulse: "It's a dream come true to have your own music recorded in Abbey Road. It's also great to be taken seriously as a recording artist, which isn't the case with a lot of club singers." A 30-date U.K. tour begins in October, and international releases are planned to coincide with showings of "The Cruise," which has been sold to TV stations worldwide. **DOMINIC PRIDE**



MCDONALD

**FRANCE:** EastWest France has confirmed its signing of French rap artist MC Solaar. It has been known here for more than a year that Solaar would not renew his deal with PolyGram France. Neither EastWest nor MC Solaar manager Daniel Margules would comment on the move. Solaar has released four albums with PolyGram; his latest, "MC Solaar" stands at No. 23 this week. Industry watchers put total sales of the four albums at more than 3 million units. Solaar is now with the same record company as his girlfriend, Ophélie Winter. **REMI BOUTIN**

**NETHERLANDS:** Four domestic hit singles have drawn international attention to Breakin' Records/Violent Music dance pop act Vengaboys. In Holland, the group's fourth single, "Like To Party," peaked at No. 2 on the Mega Top 100 in June, while the third, "Up & Down," is at No. 14 in Germany. Officially, Vengaboys are two Spanish DJs—Danski and DJ Delmondo—but those in the industry know that Delmondo is Wessel van Diepen, a DJ on Radio 538 and at the VJ on the cable music station TMF. Van Diepen was also behind the global dance smash "The Way We Live" by A-Style versus DJ. A Style versus is the album, currently No. 9 in Holland, is well on its way to go (50,000 copies sold). Danski and Delmondo are not featured in the "Five Vengaboys" song, which features two girls (including Kim, pictured) and two boys. The album "Up & Down" and the single of the same name are out in Germany (Motor Music), Italy (Time), Belgium (Jive), Spain (Max Music), France (Scorpio), and Asia (Aves). **ROBERT TILLI**

**IVORY COAST/SARZEL:** Reggae singer Alpha Blondy's gig scheduled for July 23 in Tel Aviv was canceled, largely due to a police crackdown on illegal Africans in the country. Says the show's promoter, Gili Bornstein: "I had expected to sell 3,000 tickets, but when only a few hundred were sold, I canceled the show." Blondy blames the poor sales on the fact that he is not an Ivory Coast star's latest song, "Yitzhak Rubin Lives" (also the title of his album on French indie Une Musique), is "just too strong for our political situation," he says. Also, in the past month, the Interior Ministry decided to get tough with the tens of thousands of African workers who remain in Israel after their work visas expire. Blondy, a Muslim, often sings in Hebrew. Even in Arab nations that are strongly anti-Israeli, he appears on stage wearing a huge Star of David and carrying a Torah. Says the singer: "To me, Yitzhak Rubin is a symbol of peace." **BARRY CRAMISH**



BLONDY

**INDONESIA:** Pop soloists Reza and Chrisye are the "most wanted" singers in Indonesia, according to viewers of the private TV station ANevis and MTV. Both were winners in the first Most Wanted Indonesian Video Awards '98, which was held June 25. Newcomer "Reza" Artamonjri Adriana Eka Susi was named most wanted female for "Pertama" (First) from her first album, "Kosajaban" (Miracle). Chrisye took most wanted male with "Kala Cinta Menggodaku" (When Love Flirts) from his November 1997 release, "Chrisye." "I'm proud that people still like my song," said Chrisye. Both are working on new albums. Chrisye's video is nominated for the MTV Video Music Awards 1998 Asian Viewer's Choice Awards, to be held Sept. 11. Other winners included Dewa 19 for most wanted band/group/duo for "Aku Ingin Untaian" (I'm Here For You) from its latest album, "Pandawa Lima" (Billboard, Dec. 6, 1997). The awards show, held at Jakarta's Hard Rock Cafe, is expected to become an annual event. **DEBE CAMPBELL**

**FRANCE:** If you thought hairs and baggies didn't go well with rap, this nation disagrees: A Celtic rap song is No. 1 for the third week. PolyGram act Manu's debut single, "La Tribu De Dana" (Dana's Tribe), has sold more than 600,000 units, according to the label. The band members—Martial Triocche (28), Cedric Soubrion (25), and Hervé Lardie (24)—all live in northern Paris suburbs but hail from Brittany. Manu, which took its name from the Gaelic term for the Isle of Man, blended a traditional Celtic song—"Trimartolot," made famous in the '70s by Celtic artist Alan Stivell—with hip-hop technology. "Celtic stories always had me dreaming," says Triocche, "but hip-hop is the music we listen to." Manu's first album, "Panique" (Celtic Panic), was released July 7 and is currently No. 2, having sold 150,000 units. **CÉCILE TESSEYRE**

# Update

## LIFELINES

**BIRTHS**  
Girl, Lauren Mae, to Amy and Will Gately, June 19 in Orlando, Fla. Father is VP of marketing for Pineslate Records.

Girl, Antonia, to Carol and Bob Frank, June 20 in New York. Father is president of the Velvel Music Group.

Boy, Jaden Christopher Syre, to Jada Pinkett Smith and Will Smith, July 8 in Los Angeles. Mother is an actress. Father is a Columbia Records recording artist and actor.

Boy, Aaron Atwood, to Eve Edwards, July 8 in Norristown, Pa. Mother is controller for Music Video Distributors Inc.

**DEATHS**  
Robert Brian Butler, 48, of a heart attack, June 26 in Orlando. He was house sound engineer for Brooks & Dunn and worked with Wayne Jennings, Randy Travis, K.T. Oslin, and other country artists over the last 25 years. He was also an audio engineer for Willie Nelson. He is survived by his parents, Dr. Thomas and Virginia Butler; his wife, Kathy; daughter Angelica; sister Caroline V. Shears;

and brother William Butler.

**Billie Hughes**, 50, of a heart attack, July 3 in Los Angeles. Hughes was a Texas-born songwriter/artist/producer who began playing the violin at an early age. His recording career began as leader of Lazarus, which recorded two albums produced by Peter Yarrow and Phil Ramone for Albert Grossman's Bearsville label. Going solo in 1978, Hughes cut an album with producer Henry Lewy and toured the U.S., Canada, Japan, and Italy for the next four years. In 1988, he formed a partnership with lyricist Roxanne Seeman, which set in motion a career of recording, producing, and songwriting for film and TV. His material was performed by Philip Bailey, the Jacksons, Bette Midler, Melissa de Mejer, Al Jarreau, and Melissa Manchester. In 1991, Japan's Pony Canyon Records released his "Welcome To The Edge," a top 10 album there. The title song was used in the American soap "Santa Barbara." The song was also a hit in Japan for female duo Wink.

**Herbert Colling Wallahan**, 83, of undisclosed causes, July 7 in Los Angeles. Known professionally as

**Wally Brady**, he started as a saxophone player before becoming an agent/manager in the big band era to Jimmy Dorsey, Henry Busse, and Phil Harris. As a music publisher, he introduced Terry Gilkyson to the music industry with "Marianne" and gave Van Dyke Parks his first arranging job with "Bare Necessities." He published such hits as Dean Martin's "Memories Are Made Of This" and Frank Sinatra's first million-selling record, "Come Fly With Me." For the last 10 years, he managed Mariachi Vargas De Tecalitlan. He is survived by his wife, Elodia; a daughter, Kelly; a brother, Bruce Wallahan; a granddaughter; and two nieces.

**Charlie Perry**, 74, of heart failure, July 14 in New York. Perry, whose real name was Charles Perecone, was a jazz drummer, teacher, and founder of both a studio and an drumming. A lifetime New Yorker, Perry spent much of his 60-year career with the "52nd Street" jazz elite, which included Sonny Stitt, Dizze Gillespie, Bud Powell, Charles Parker, Paul Gonsky, and Buddy DeFranco. He performed with several swing-era bands, such as Jimmy Dorsey, Stan Kenton, Benny Ray, Buddy Morrow, and Alvino Goodman. He also performed with the John LaPorta Quartet at the 1958 Newport Jazz Festival. Starting in the '60s, Perry taught numerous seminars and workshops, including the seminal Indiana University program instituted by Kenny Werner. He also wrote many columns in Modern Drummer magazine and other periodicals. His books include "The Art of Modern Jazz Drumming," co-authored with former student David Johnette. Perry is survived by his wife, Eve; two daughters, Penny Schindler and Christine Weingard; three grandchildren, Alexandra, Brittany, and Jackson; and a son-in-law Ed Weintraub, an entertainment attorney.

*A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 5655 Wilshire Blvd., Los Angeles, Calif. 90036.*

## JULY

July 26. **Women In Music**. Amassi Center, Los Angeles. 818-948-6056.

July 21-28. **Herring On Hollywood**. Convention, Lows Hotel, Santa Monica, Calif. 888-286-2167.

July 29-29. **New Essential Skills For Managers Workshop**, sponsored by Radio Advertising Bureau, Airport Duaburbs, Seattle. 800-722-7355.

July 30. **How To Get To The Top Of The Charts**, panel offered by the Learning Arms, New York. 212-371-0280.

July 31-Aug 2. **WOMAD USA**, world music festival founded by Peter Gabriel, Maryland Park, Redmond, Wash. 206-281-7788.

## AUGUST

Aug. 2. **World's Best Beach Party**, with Du Hill, Mike, Christy and Steve, Woodbine Beach Park, Tampa. 213-932-8007.

Aug. 4. **Urban Music Today—The Manager's View**, presented by the New York chapter of the National Academy of Recording Arts and Sciences. New York. 212-245-5440.

Aug. 7-9. **Litchfield Jazz Festival**, Goshen Fairgrounds, Litchfield, Conn. 800-567-4182.

Aug. 12. **Second Hawaii Music Marketplace**, Hotel Nihoa, Los Angeles. 800-539-3424.

Aug. 13-13. **Authoring Digital Entertainment Media**, conference sponsored by Professional DVD Producers, Universal Hitson, Universal City. 800-275-1959.

Aug. 13-17. **ProSound**, Congress Center East, Cologne, Germany. 49-221-31555-0.

Aug. 20-23. **MIAMI GET THE USE**, Miami Beach. 888-775-4057.

Aug. 25-28. **MIDEM Latin America & Caribbean Music Market**, Convention Center, Miami Beach. 305-473-0558.

Aug. 30-Sept. 1. **DWP PRO Conference & Expo**, Santa Monica, Calif. 800-248-8466.

Sept. 1-7. **Central Valley Parks Double**, Santa Barbara, Calif. 800-248-8466.

## SEPTEMBER

Sept. 3. **Lady Of Soul Awards**, Civic Auditorium, Santa Monica, Calif. 800-559-1633.

Sept. 4. **Festival Of Mountain And Plain...**, a Taste Of Colorado, Civic Center Park, Denver.

## GOOD WORKS

**DREAMING OF SELENA:** The Hard Rock Cafe started offering its second Selena commemorative party July 31 at its Dallas, Miami, Houston, and San Antonio locations. The black Gibson guitar with a white rose pin letters for \$8 with proceeds benefiting the Selena Foundation for Music scholarships. Contact: Christie Conti at 213-969-2826.

**TREE TIME:** Bad Religion picked Lena Sharon Nicolai as the first recipient of the Bad Religion Research Fund. The University of Michigan graduate student, who will put the \$3,898 to good use on her forest health and renewal project, was chosen from

more than 200 applicants. Contact: Bobbi Gale at 212-707-2000.

**STRIKING OUT DISEASE:** Through Sept. 15, the Les Turner ALS Foundation will collect new and used musical and electronic instruments and other items for the 21st annual Mammoth Music Mart to be held Oct. 8-18 in Skokie, Ill. Proceeds will go to the fight against amyotrophic lateral sclerosis, or Lou Gehrig's disease. Donations of instruments, instruments, sheet music, software, and audio/video equipment can be dropped off at a number of Chicago locations. Contact: Liz Malkin at 312-711-6520.

## CALENDAR

303-478-7878.  
Sept. 4-7. **20th Annual Burnershow**, Seattle Center. Seattle. 206-281-7788.

Sept. 8. **Torch Of Liberty Awards Dinner**, sponsored by the American Civil Liberties Union Foundation of Southern California, Century Plaza Hotel, 12. Los Angeles. 313-467-9212.  
Sept. 8. **National Asian & Pacific Merchandisers Fall Conference**, San Diego. 609-279-7100.

Oct. 10. **MTV Video Music Awards**, Universal Amphitheater, Universal City. Call 212-258-8000.  
Sept. 12. **How to Start & Run Your Own Record Label**, a seminar with Dayle Deanne Schwartz, New York. Hotel. New York. 212-688-3504.

Sept. 12-13. **22nd Annual Russian River Jazz Festival**, Johnson Beach, Guerneville, Calif. 707-889-3940. www.ichweb.com.

Sept. 17-19. **Billboard/Armagy Member Radio Seminar & Awards**, Pointe Hilton at Spaldis Oaks, Phoenix. 212-536-5002.

Sept. 18-20. **41st Annual Monterey Jazz Festival**, Monterey, Calif. 831-655-9500.

Sept. 18-19. **How to Start & Run Your Own Record Label**, benefiting the Starlight Children's Foundation, Napa Valley, Calif. 310-207-5558, extension 104.

Sept. 19-20. **Third Annual Business Of The Music Conference**, Las Vegas. 702-647-2100.

Sept. 23. **32nd Annual Country Music Awards**, Grand Ole Opry, Nashville. 615-244-2840.

Sept. 27. **Technical Excellence & Creativity Awards**, Fairmont Hotel, San Francisco. 925-339-6119.

Sept. 30-Oct. 2. **ComNet Conference & Exposition**, Moscone Center, San Francisco. 800-545-EXPO. www.comnetexpo.com.

## OCTOBER

Oct. 6-8. **East Coast Video Show**, Atlantic City, N.J. 203-256-4700.

Oct. 11. **Environmental Media Awards**, Will Rogers State Historical Park, Los Angeles. 310-446-6244.

Oct. 13-15. **Digital Video Conference & Exposition**, Pasadena Convention Center, Pasadena, Calif. 415-278-5258. www.dvexpo.com.

Oct. 14-17. **National Assn. Of Broadcasters Radio Show And Career Fair**, Washington State Convention and Trade Center, Seattle. 202-423-5498. www.rab.org/conventions.

Oct. 15-18. **21st Annual Texas Interactive Music Conference & BBQ**, Guadalupe River Ranch, Boerne, Texas. 512-473-3878.

Oct. 16-21. **Salerno Delta Music Trade Fair**, Torino, Italy. 39-11-433-7654.

Oct. 18-19. **National Assn. Of Broadcasters Marconi Radio Awards** and Dinner, Seattle. 202-775-5111.

Oct. 19-25. **World Of Bluesgrass**, sponsored by the International Bluesgrass Music Assn., Louisville. 615-349-9596.

Oct. 22-24. **Anatardrum Dance Event**, Fall Merit art center, Amsterdam. 31-0-35-621-8748. anna@anet.com.nu.

Oct. 23. **VH1 Fashion Awards**, Theater at Madison Square Garden, New York. 212-258-7800.

Oct. 29-30. **8th Annual World Music Festival**, San Francisco. 415-398-5555. www.wjfest.org.

## NOVEMBER

Nov. 4. **City Of Hope Dinner**, honoring Timothy Winkle and Howard Stern, River View, Santa Monica, Calif. 313-626-6141, extension 6540.

Nov. 4-6. **20th Annual Billboard Music Conference & Awards**, Sheraton Universal, Universal City. Call 212-536-5002.

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## DVD Makes Gains With Consumers

### Survey Finds Awareness Of Divx Trailing Its Rival Format

BY DON JEFFREY

LAS VEGAS—There's good news in recent research for those counting on the success of DVD to revitalize the home video industry.

A study commissioned by the Video Software Dealers Assn. (VSDA) shows that consumer awareness of DVD has more than doubled in the past year.

The research also indicates that consumers are looking more favorably upon DVD than on the competing digital format for home video, Divx.

Yankelovich Partners was retained by the video trade group last year to sample consumer attitudes. In the first wave of that research last November, more than 1,800 consumers who own VCRs were polled. Some 18% of them said they were aware of DVD. In the second wave of the research, more than 1,900 were polled in May and 37% said they had heard of DVD.

Penetration of DVD players, though, remained low. According to the study, only 3% of VCR owners had the machines.

Yankelovich reports that 17% of video renters were considering buying a DVD player in the next 12 months, of which 6% said they were "extremely or very likely" to buy one, and 11% said they were "somewhat likely."

That means 83% are unlikely to buy a player.

The study also found that a crucial element in the success of DVD will be the availability of titles for rental. Some 60% of those who are likely to purchase a DVD player said it was "extremely/very important" to their decision that their local video store rent DVD.

At the VSDA Convention in July here, retailers and suppliers alike expressed support for DVD rental (Billboard, July 18). Video chain Hollywood Entertainment said it had expanded DVD rental to 100 locations from 30 two months earlier. And Warner Home Video announced the expansion of a DVD rental program that it had been testing.

Who are the most likely DVD buyers, in terms of demographics? Yankelovich divided its respondents into three categories: "gen-X" (18-34), "boomers" (35-49), and "matures" (50 and over). The group scoring the highest percentage of likely DVD purchases was gen-X men (30%). Next came gen-X women (24%). Boomer men were third (19%).

The researchers found that only 38% of consumers were "somewhat

interested" in the Divx format, while 48% felt that opinion about DVD.

Divx, which was developed by consumer electronics retailer Circuit City Stores, has been tested in two markets and will roll out nationwide in September.



## Bad Boy Links With Shoe Retailer For CD

BY DYLAN SIEGLER

NEW YORK—In a creative marriage of interests, the Sean "Puff Daddy" Combs-owned label Bad Boy Entertainment and the athletic apparel retailer FootAction have paired this summer for a comprehensive promotion focusing on a Bad Boy compilation CD.

The CD, "Nothin' But The Hotness In '98," begins with a track from Puff Daddy & the Family and includes music from instantly recognizable hip-hop acts like the Notorious B.I.G. and Mase. It also includes songs by Bad Boy baby acts Tanya Blount and the modern rock group fuzsuable. The disc sells exclusively at FootAction for \$9.99.

Fundamentally, the promotion serves to increase awareness of the Bad Boy roster and brand name with suburban mall shoppers—teenage boys in the same demographic as Bad Boy's core audience—who come to FootAction for fashion athletic wear.

"In the suburbs they know about Puffing and Mase," says Bad Boy marketing VP Jayson Jackson. "But

they're not as familiar with the retail support for Divx (Billboard, July 25). They also maintained that consumers had not shown much interest in the format. But the survey shows 38% of VCR owners have some interest in Divx.

Presenting the research findings during a seminar at VSDA, Jason Kramer, a senior associate for Yankelovich Partners, said, "Divx is targeting a different audience—those who dislike returning videos." A customer renting a movie on Divx pays about \$5 and is allowed to view it as many times as he or she chooses within a 48-hour period. After that, additional fees are levied. The disc does not have to be returned to the store.

Tom Adams of Adams Media Research said at another VSDA seminar that "if [Divx] catches on, it addresses two critical issues: stores being out of hits and no returns."

Consumers who dislike going to video stores because they can't find the movie they want or because they object to returning the tape are the ones who have gravitated toward pay-per-view movie services from cable and satellite TV companies.

The study shows that 89% of those

have a whole set of Bad Boy artists, who they need to be introduced to. This is the perfect way to do it."

The benefit for FootAction, according to the chain's marketing VP Tim Cincotta, is that "music and



fashion are two very important things in a teen's life. [Association with Bad Boy] makes us credible, and I think it makes us relevant with teens." Cincotta notes the exclusivity of the CD as another important benefit to the chain.

## NARM's Jazz Sampler Scores

### \$1.98 Set Aims To Widen Genre's Appeal

BY FRANK DICOSTANZO

NEW YORK—The National Assn. of Recording Merchandisers (NARM) first CD sampler, designed to introduce consumers to new and established jazz artists, has proved to be a hit at retail.

The sampler arrived in the marketplace in June with a high-profile retail campaign, an irresistible price, and the collaboration of NARM members.

The compilation, titled "Jazz... Discover An American Original," offers new listeners and jazz aficionados alike 14 tracks and nearly 60 minutes of traditional and contemporary jazz featuring such well-known figures as Sonny Rollins, Dave Grusin, and Randy Brecker alongside jazz's newer artists.

The album's title really says it all, says Phil Ramone, NZK Encoded exec VP, a service that coordinates the record. "It's really about exposure, and this album introduces young people, in particular, to some of the best jazz performers around at a very reasonable price," he says. The committee, which coordinated the special project, consists of retailers, wholesalers, and labels devoted to raising awareness of classical and jazz music.

The \$1.98 price has already drawn impulse buyers and attracted consumers into giving the set a try, says Kent Anderson, VP of sales at NZK Encoded Music and associate producer of the album. But he also credits much of its success to the efforts of retailers.

"We had no co-op programs or advertising to support the release, nor could we accept returns, so retail positioning, in-store play, and word-of-mouth have led the way," he says.

He notes that all proceeds from the album's sales will benefit the NARM scholarship fund and that all royalties and distribution fees have been waived in the interest of promoting jazz and keeping the album's price low.

"We've already seen some modest increases in sales of jazz catalog, but it's still early," adds Anderson.

At HMV the album was offered for sale and as a gift with another purchase, says Ken Feldman, director of marketing. "We moved every single unit," he notes, adding that the special offer was being made in all 14 participating stores.

"When you present a gift with purchase that is also sold separately, it elevates the perceived value of

(Continued on page 69)

distributed exclusively through the Alternative Distribution Alliance (ADA) and has a suggested retail price of \$1.98.

The compilation, which this issue is in its eighth week on No. 1 on the Top Jazz Albums chart, has sold nearly 30,000 units out of 86,000 copies shipped, reports Andy Allen, ADA president.

"In the past few weeks, it has SoundScanned between 5,000 and 6,000 units a week," he says, emphasizing that those numbers are considered fairly sizable for a jazz or classical recording.

"We couldn't be more thrilled with the results," says Holly Rosum, NARM's director of membership and member services. "Our hope is the sampler will inspire consumers outside the core market to explore jazz in all its forms."

Says Jo Micallef, president of Allegro Music and chairman of NARM's Classical/Jazz Issue Committee, "The album is well-balanced, both in terms of jazz styles and the mix of major and independent label music that is being represented." The committee, which coordinated the special project, consists of retailers, wholesalers, and labels devoted to raising awareness of classical and jazz music.

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# newsletter...

**TIME WARNER** reports that Warner Music Group's operating cash flow, or earnings before interest, taxes, amortization, and depreciation, fell 9.4% in the second fiscal quarter to \$96 million from \$106 million a year ago. The company attributes the decline to "lower results from direct marketing activities," specifically the Columbia House record club. Revenue for the three months that ended June 30 increased 10.1% to \$905 million from \$822 million. Warner's distribution company WEA had the leading U.S. market share in the quarter.

The company's filmed entertainment unit, which includes Warner Bros. Pictures and Warner Home Video, posted a 10.9% increase in cash flow to \$122 million from \$110 million last year. Revenue rose 5.8% to \$1.38 billion from \$1.28 billion. Overall, the New York-based company reports net income of \$101 million on \$3.6 billion in revenue.

**BROADCASTING**, a Dallas-based provider of audio and video programming over the Internet that was formerly known as AudioNet, saw its shares more than triple in value on the day of its initial stock offering July 17. The stock was offered at \$18, quickly rose to \$74 in Nasdaq trading, and then closed at \$92.75. More than 6.5 million shares traded.

**CDNOW**, the Internet music retailer, reports that its revenue in the second quarter nearly quadrupled to \$11.6 million from \$2.9 million the year before. The net loss, however, also skyrocketed, to \$8.6 million from \$1 million in the earlier period. The company added 137,000 customers during the quarter for a total of 569,000 since its inception.

**NAVARRÉ**, an independent distributor of music, reports a net profit of \$27,000 for the first fiscal quarter, compared with a loss of \$1.06 million in the same period a year ago. Overall revenue rose 33.7% to \$53.2 million. Music sales were up 29.2%.

**VRGIN ENTERTAINMENT GROUP** says it will stage a grand-opening ceremony for its second New York Virgin Mega-store, in Manhattan's Union Square, Aug. 28. Richard Branson, chairman of the Virgin Group of Cos., will be on hand. In addition to the 60,000-square-foot, two-level music, video, and software store, there will be a 12-screen United Artists movie theater complex.



**BEST BUY** says that it will be sponsoring Janet Jackson's summer Velvet Rope tour nationwide. The retailer will distribute at each date vouchers redeemable for a two-CD set that includes a Jackson interview and various R&B tracks. Best Buy is also sponsoring the current Jimmy Page & Robert Plant tour.

**NATIONAL RECORD MART** reports that sales from stores open less than a year increased 7% in the four weeks that ended June 27 over last year. The chain operates 156 stores.

**IMAGE ENTERTAINMENT**, a distributor of laserdiscs and DVDs, says it has agreed to distribute the Redemption home video line, which includes titles like "Cold Eyes Of Fear" and "Devils' Nightmare."

**KING BISCUIT ENTERTAINMENT GROUP** says it is releasing through Internet music retailer Music Boulevard a new concert album from B.B. King recorded in New York. The album is available exclusively through the online music store Aug. 4-24. The company controls the archive of "The King Biscuit Flower Hour" radio show, which is 25 years old. As part of the promotion, Music Boulevard will also put on sale the label's catalog, which includes albums by America, Deep Purple, and Iggy Pop.

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### NARM DEBTS SAMPLER

(Continued from preceding page)

the item as opposed to being just another giveaway," says Feldman.

"The low price really made it work," says Ted Alwell, buyer for the five-stores, Manhattan-based Record Explosion. "Customers often don't want to buy samplers because they may only recognize one name on it, but for \$1.99 they'll give it a shot."

Still, for Harry Mandorff, buyer for the 18-stores, Boston-based Newbury Comics, it's a matter of style and substance, especially when it comes to customers' jazz tastes.

"The price is great, the compilation is well-done, but our customers tend to prefer more experimental-type jazz as opposed to traditional or smooth jazz," he says. The chain ordered 540 units and has sold 158 since its release.

In a similar vein, critics of the album are being reported by Borders Books & Music, where it is being served up alongside the cappuccino and espresso. "It's the first time we've ever merchandised an album at our cafes," says Jessica Sandra, the chain's jazz buyer, adding that customers can relax and become familiar with the music and come over with the music and coffee in the cafe.

To that end, NARM is a partner with graphic designer Studio 3 NYC, Nimbus Manufacturing, and Ross Ellis Printing Co. to provide eye-catching packaging with a jewel box, hologram disc, and eight-page booklet. In addition, the CDs are bar-coded for point-of-purchase sales data.

The Alternative Distribution Alliance, which was formed by a consortium of record labels, distributes the sampler to independent stores across the country.

"We consider ourselves an artist development company, so I suppose NARM felt we had the necessary reach into independent stores and major chains to do the job," says Allen. "The company does not distribute any of the artists on the sampler."

"This is the only jazz album we've ever distributed, so it's a little out of character for us, but it's nice to have it debut at the top," Allen says.

He adds that the company is proud to be working alongside NARM members like Warner Bros. Records, NZK, and others that have contributed their efforts without compensation in the interest of promoting jazz. "We're especially thrilled at how much retailers are doing to work the record."

"It is for a good cause," says Allegro's Micallef. "Retail is behind it, and all the industry participants have either worked for cost or direct out-of-pocket expenses only," he adds. He notes that the companies that made the sampler available at such a low price are the same firms that normally compete for artists and shelf space. "So, obviously, this project is very special."

While future projects like this will be discussed at NARM's upcoming fall meeting, Micallef notes, "We'll probably follow that old music industry maxim—that if it works once, it does it again."

## Top Pop Catalog Albums

WEEK	WEEK	ARTIST	COMPILER FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN	TOTAL CHART RECORDS	TITLE
** NO. 1 **					
1	1	SOUNDTRACK A	THE ALBINO (19 08 07 98)	295	GREASE 50 YEARS OF THE
2	2	BEASTIE BOYS A	ILL COMMUNICATION (19 08 01 98)	355	LICENCED TO BURN
3	3	METALLICA A	CLASH (19 08 18 98)	302	METALLICA
4	4	BOB MARLEY AND THE WALLERS A	LEGEND (19 08 18 98)	474	LEGEND
5	5	SONGS YOU KNOW BY HEART	SONGS YOU KNOW BY HEART (19 08 18 98)	387	SONGS YOU KNOW BY HEART
6	6	BEASTIE BOYS A	PAULS BOUTIQUE (19 08 18 98)	32	PAULS BOUTIQUE
7	7	BOB SEGER & THE SILVER BULLET BAND A	GREATEST HITS (19 08 18 98)	195	GREATEST HITS
8	8	GUIN N ROSES A	APPETITE FOR DESTRUCTION (19 08 18 98)	373	APPETITE FOR DESTRUCTION
9	9	CLINE DON A	FALLING INTO YOU (19 08 18 98)	123	FALLING INTO YOU
10	10	THE MATHESONS BAND A	CRASH (19 08 18 98)	116	CRASH
11	11	BEASTIE BOYS A	CHECK YOUR HEAVEN (19 08 18 98)	42	CHECK YOUR HEAVEN
12	12	PINK FLOYD A	DARK SIDE OF THE MOON (19 08 18 98)	1113	DARK SIDE OF THE MOON
13	13	SARAH McLACHLAN A	FUMBLING TOWARDS ECSTASY (19 08 18 98)	199	FUMBLING TOWARDS ECSTASY
14	14	JAMES TAYLOR A	GREATEST HITS (19 08 18 98)	170	GREATEST HITS
15	15	DEF LEPPARD A	VAULT — GREATEST HITS 1980-1995 (19 08 18 98)	95	VAULT — GREATEST HITS 1980-1995
16	16	FRANK SINATRA A	THE VERY GOOD YEARS (19 08 18 98)	37	THE VERY GOOD YEARS
17	17	ALAN JACKSON A	THE BEST OF ALAN JACKSON (19 08 18 98)	433	THE BEST OF ALAN JACKSON
18	18	TRACY CHAPMAN A	TRACY CHAPMAN (19 08 18 98)	114	TRACY CHAPMAN
19	19	CREEDEENCE CLEARWATER REVIVAL A	CHRONICLE VOL. 1 (19 08 18 98)	261	CHRONICLE VOL. 1
20	20	BEASTIE BOYS A	ILL COMMUNICATION (19 08 18 98)	64	ILL COMMUNICATION
21	21	MIMI HENDRIX A	THE ULTIMATE EXPERIENCE (19 08 18 98)	236	THE ULTIMATE EXPERIENCE
22	22	ZEP A	ALL EYEZ ON ME (19 08 18 98)	123	ALL EYEZ ON ME
23	23	JEWEL A	PIECES OF YOU (19 08 18 98)	127	PIECES OF YOU
24	24	AEROSMITH A	BIG ONES (19 08 18 98)	199	BIG ONES
25	25	ALAN JACKSON A	JAGGED LITTLE PILL (19 08 18 98)	160	JAGGED LITTLE PILL
26	26	METALLICA A	4012: TO FREEDOM (19 08 18 98)	27	4012: TO FREEDOM
27	27	METALLICA A	MASTER OF PUPPETS (19 08 18 98)	402	MASTER OF PUPPETS
28	28	SHANIA TWAIN A	THE WOMAN IN ME (19 08 18 98)	177	THE WOMAN IN ME
29	29	PINK FLOYD A	THE WALL (19 08 18 98)	486	THE WALL
30	30	THE PET DOLLS AND THE HEARTBREAKERS A	GREATEST HITS (19 08 18 98)	210	GREATEST HITS
31	31	FLEETWOOD MAC A	GREATEST HITS (19 08 18 98)	310	GREATEST HITS
32	32	METALLICA A	RISE THE LIGHTNING (19 08 18 98)	365	RISE THE LIGHTNING
33	33	STEVE MILLER BAND A	GREATEST HITS 1974-78 (19 08 18 98)	358	GREATEST HITS 1974-78
34	34	FRANK SINATRA A	FRANK SINATRA'S GREATEST HITS (19 08 18 98)	35	FRANK SINATRA'S GREATEST HITS
35	35	METALLICA A	LOAD (19 08 18 98)	106	LOAD
36	36	QUEEN A	BACK IN BLACK (19 08 18 98)	276	BACK IN BLACK
37	37	QUEEN A	GREATEST HITS (19 08 18 98)	271	GREATEST HITS
38	38	ALAN JACKSON A	THE GREATEST HITS COLLECTION (19 08 18 98)	211	THE GREATEST HITS COLLECTION
39	39	ALAN JACKSON A	DREAMING OF YOU (19 08 18 98)	60	DREAMING OF YOU
40	40	AEROSMITH A	AEROSMITH'S GREATEST HITS (19 08 18 98)	263	AEROSMITH'S GREATEST HITS
41	41	RAGE AGAINST THE MACHINE A	RAGE AGAINST THE MACHINE (19 08 18 98)	175	RAGE AGAINST THE MACHINE
42	42	THE WALLFLOWERS A	BRINGING DOWN THE HORSE (19 08 18 98)	107	BRINGING DOWN THE HORSE
43	43	THE WALLFLOWERS A	UNDER THE LABEL AND DREAMING (19 08 18 98)	171	UNDER THE LABEL AND DREAMING
44	44	VARIOUS ARTISTS A	JOCK JAMS VOL. 1 (19 08 18 98)	156	JOCK JAMS VOL. 1
45	45	AGLES A	HILL FREEZES OVER (19 08 18 98)	190	HILL FREEZES OVER
46	46	ERIC CLAPTON A	THE CREAM OF ERIC CLAPTON (19 08 18 98)	68	THE CREAM OF ERIC CLAPTON
47	47	PORCUPINE TREE A	ICE CREAM MAN (19 08 18 98)	68	ICE CREAM MAN
48	48	FRANK SINATRA A	THE BEST OF THE CAPITOL YEARS (19 08 18 98)	10	THE BEST OF THE CAPITOL YEARS
49	49	RAGE AGAINST THE MACHINE A	EVIL EMPIRE (19 08 18 98)	10	EVIL EMPIRE

Catalog albums are year-old titles that have fallen below No. 100 on The Billboard 200 or issues of other albums. Total Chart Catalog reflects combined series title has appeared on The Billboard 200 and Top Catalog Albums charts. \*Artist's name as recorded by industry. All America (AMA) certification figures of 500,000 units. \*AMA certification for sales of 1 million units, with multi-album sales indicated by a numeral following certification. \*\*Includes indicatives only LP is available. Most late dates, and CD prices for BMG and WEA, labels are suggested lists. Tags for marked CD, and all other CD prices, are equivalent prices. All other prices are suggested retail prices. \*Includes paid and other present merchandise. ©1998, Billboard/SoundScan Communications, and SoundScan, Inc.

# Space Ghost, Zorak, And Brak Fly High On Rhino's 'Surf'

**SPACE GHOST HANGS TEN:** "Space Ghost's Surf & Turf," the second album spun off the popular Cartoon Network series "Cartoon Planet," shoots the curli into retail stores Aug. 19 on Rhino Records.

Its predecessor, "Space Ghost's Musical Bar-B-Que," sold an extremely healthy 100,000 copies, which, as anyone in the kids' audio business knows, is a major hit.

"Space Ghost's Surf & Turf" contains 22 musical numbers and 14 comic vignettes, courtesy of the series' superhero star, Space Ghost, and his former archenemies-turned reluctant sidekicks: the fook-praying

mantis Zorak and the vaguely feline, idiot-savantish Brak. (All were seen on '90s TV as part of the Hanna-Barbera cartoon series "Space Ghost And Dino Boy.")

An article on Space Ghost's other Cartoon Network series, the intergalactic talk show "Space Ghost Coast To Coast," appeared in the Reviews & Previews section of the June 20 issue of Billboard.

"Coast To Coast," which features Space Ghost, Zorak, and another vanquished enemy, masked lava man Moltar. Child's Play recently caught up with Cartoon Network's senior



by Moira McCormick

VP of programming and production, Mike Lazzo, in Chicago and spent an absorbing few hours exploring Space Ghost mythology.

"Space Ghost Coast To Coast" features actual live celebrity guests being interviewed by, and interacting with, the cartoon characters, and it has a sizable adult following due to its satirical, wholly unconventional nature. According to Lazzo, an executive at Cartoon Network's owner, Turner Broadcasting, asked the "SGC2" crew to come up with something featuring the same characters that could run on the CBS channel—in other words, something a bit more like other kids' cartoon shows.

Lazzo and company proceeded to develop "Cartoon Planet" as a show-case cartoon shorts by Bugs Bunny, Duffy Duck, Tom & Jerry, and others, with interstitials by Space Ghost and his sidekicks. Some of those interstitials were original music videos of songs penned by

Lazzo. "Kid Rhino had success with an album consisting of these songs from Hanna-Barbera cartoons, and they asked us if they could release a record of songs from 'Cartoon Planet.'" The result was "Space Ghost's Musical Bar-B-Que."

"Space Ghost's Surf & Turf," like "Bar-B-Que," is a stylistic crazy quilt

of rock, pop, blues, jazz, rap, and reggae performed by Space Ghost, Brak, and Zorak. (Child's Play's face character is the mantis, by the way.) Selections include show favorites "Pokin' Around," "Sitzum," "Mashed Potatoes," and "It's Not Easy Bein' Evil," as well as the previously unre-

(Continued on page 70)

## Billboard

AUGUST 1, 1998

### Top Kid Audio™

Compiled from a national sample of retail stores and each week's **SoundScan** sales reports collected, compiled, and provided by

\*\*\* No. 1 \*\*\*

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
1	1	7	READ-ALONG WALT DISNEY 60306 (6.98 Cassette)	MULAN
2	4	4	VEGGIE TUNES BIG IDEA/EVERLAND 5874/WORD (6.98/10.98)	VEGGIE TUNES 2
3	3	5	READ & SING ALONG WALT DISNEY 60268 (10.98/15.98)	MULAN
4	4	118	READ-ALONG WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
5	5	85	CEDARHART KIDS CLASSICS BENSON 84236 (3.98/5.98)	TODDLER TUNES
5	5	133	VARIOUS ARTISTS WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
7	7	152	VARIOUS ARTISTS WALT DISNEY 60610 (9.98/15.98)	CLASSIC DISNEY VOL. 1 - 50 YEARS OF MUSICAL MAGIC
8	9	150	BARNEY A BARNEY MUSIC/CRK 27115/EM (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
9	10	19	MY FIRST SING-ALONG WALT DISNEY 60279 (6.98 Cassette)	WINNIE THE POOH: SILLY OLD DEAR SONGS
10	6	16	VEGGIE TUNES BIG IDEA/EVERLAND 6356/WORD (6.98/10.98)	VEGGIE TUNES
11	11	82	CEDARHART KIDS CLASSICS BENSON 82220 (3.98/5.98)	SILLY SONGS
12	12	104	CEDARHART KIDS CLASSICS BENSON 82118 (3.98/5.98)	SUNDAY SCHOOL SONGS
13	13	88	VARIOUS ARTISTS WALT DISNEY 60319 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS
14	15	8	VARIOUS ARTISTS WALT DISNEY 60632 (10.98/16.98)	MORE SILLY SONGS
15	14	116	CEDARHART KIDS CLASSICS BENSON 82117 (3.98/5.98)	ACTION BIBLE SONGS
16	17	115	VARIOUS ARTISTS WALT DISNEY 60607 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
17	18	36	READ-ALONG WALT DISNEY 60297 (6.98 Cassette)	THE LITTLE MERMAID
18	16	152	VARIOUS ARTISTS WALT DISNEY 60606 (10.98/15.98)	CLASSIC DISNEY VOL. 2 - 50 YEARS OF MUSICAL MAGIC
19	18	96	VARIOUS ARTISTS A WALT DISNEY 60606 (9.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
20	21	7	WEE SING PITTSBURGH PUBLICATIONS 413 (9.98)	CHILDREN'S SONGS
21	22	19	READ-ALONG WALT DISNEY 60279 (6.98 Cassette)	THE ORIGINAL STORY OF WINNIE THE POOH
22	20	86	CEDARHART KIDS CLASSICS BENSON 84236 (3.98/5.98)	BIBLE SONGS
23	25	37	CEDARHART KIDS CLASSICS BENSON 84236 (3.98/5.98)	PRESCHOOL SONGS
24	24	129	SING-ALONG WALT DISNEY 60289 (10.98 Cassette)	WINNIE THE POOH
25	RE ENTRY		READ-ALONG WALT DISNEY 60287 (6.98 Cassette)	HERCULES

Children's categories: original music picture soundtracks included. \* Recording Industry Ass'n Of America (RIAA) certification for sales of 500,000 copies. \*\* RIAA certification for sales of 1 million, with certification sales indicated by a numeral following the first number, and double albums with a ranging time that exceeds two hours, the RIAA multiples albums by the number of discs and price. Most albums available on cassette and CD. \*\* RIAA indicates only CD availability. Most tape prices, and CD prices are for retail prices. Tape prices include U.S. and all other CD prices, are equivalent prices, which are derived from wholesale prices. © 1998, Billboard/SoundScan, and SoundScan, Inc.



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## Majors Debate Whether To Go Direct With Net Retailers

ONLINE MUSIC RETAILING continues to gather steam as more brick-and-mortar merchants launch World Wide Web sites, intensifying competition. But even without the influx of music specialty chains to the already-crowded online market, Internet-only merchants continue to make retailing on the Web a high-stakes game.

Take, for example, Amazon.com, which opened for music business June 11. Every day on its home page Amazon.com offers a different title with a 40% discount. On July 20, the featured album was Semisonic's "Feeling Strangely Fine" on MCA. That \$16.98 title was offered to consumers for \$10.18. In addition to that sale offer, Amazon offers its top 100 sellers for 30% off.

Some of Amazon's competitors are a little miffed and called Retail Track to complain that the retailer's strategy violates the majors' minimum-advertised-price (MAP) policies. Actually, it doesn't.

That's because Amazon doesn't buy directly from the majors and instead has to rely on a subdistributor as its main supplier, which, according to sources, is Valley Media. Since Amazon buys from Valley and not the majors, it is not subject to their MAP policies.

(To the best of my knowledge, Amazon is the only online merchant

that has tried to get "open," or open a direct account, with the majors. CDnow and NZK have yet to try, sources say.)

The reason Amazon is buying from Valley despite its best efforts to get open with the majors is that at this point in time, most music manufacturers are reluctant to sell direct-

ly to online merchants.

Five of the six majors say they are wrestling with the notion of opening direct accounts with online merchants. The sixth says that it has yet to give the issue any thought one way or another and has yet to process Amazon's credit application.

For those who are debating the issue, their reluctance appears to stem from two issues. First, the majors have long been herbivorous on protecting the geographic integrity of the copyrights they hold. In other words, just as they cracked down on U.S. one-stop shipping albums overseas, now they appear intent on stopping online merchants from selling product across borders. Over the last year, most, if not all, of the majors have extended their export policies to include online merchants.

One way to resolve the selling-overseas issue could be by not opening the online merchants as direct accounts. In order to get open, the online merchants may have to find

(Continued on next page)

**RETAIL TRACK**

by Ed Christman



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## BAD BOY LINKS WITH SHOE RETAILER FOR CD

(Continued from page 65)

something the passive consumer could pick up and recognize."

"At a music retailer, the shelves are so crowded," says Forman, "that if you walk into a music store with \$20, you might just as easily walk out with [Priority rapper] Master F [as

with a Bad Boy artist]. You walk into FootAction, you're buying a \$100 pair of sneakers, [and] you say, 'For \$9.99 give me the Bad Boy CD too.' There's no Master F to compete with this."

Jackson stresses, however, that the

label's traditional music retailers are its "friends and silent partners, and that's why we made the CD mostly already-released or new material." In this way, the label avoids alienating its traditional retailers, and consumers can find the featured artists' material at those stores.

Jim Swindel, senior VP of sales and joint-venture operations at the Special Markets division of Bad Boy joint-venture partner Arista, points out that inside each CD is a \$2 coupon toward a Bad Boy CD at Camelot or the Wall.

"It's all about exposure and driving the customer into our traditional outlets as well," he says.

According to Forman, the promotional partnering of Bad Boy and

FootAction works because of "the additional marketing support [FootAction] brought to the table."

A Bad Boy-produced spot runs on Z-TV in FootAction stores four times per hour. In addition, FootAction's Star magazine, a promotional publication that reaches 2.2 million frequent buyers, recently featured Bad Boy artist the Lox on the cover, with a facing interview and an advertisement for "Nahin' But The Hotness" inside. At the store, custom fittings and point-of-purchase materials create what Forman calls "total multilevel marketing support" for the project.

Christie Lindsey, associate director at Arista Special Markets, notes that "the whole marketing concept

... is innovative and creative. This made it ideal for Bad Boy to participate, since innovation and creativity are an integral part of Bad Boy's reputation and success." "Usually a label will do something like this when it's over the crest and on the way down," says Mjehovich. "This, to me, is a breakthrough in that Bad Boy could do a 'best of' and sell a million units, but they saw that they could go to their consumer and provide them with something unique."

"By integrating FootAction and Bad Boy," says Steve Bartels, senior VP of Arista Special Markets, "the consumer is exposed to a unique way of enjoying their favorite activities together with their favorite music."

## RETAIL TRACK

(Continued from preceding page)

some way to placate the majors on the overseas issue. Let's suppose one way would be to build a warehouse in Europe—CDNow just announced plans to do so. Another way might be to sign an agreement saying that its ability to buy directly from a major is contingent on the online merchant refraining from selling product overseas. But once the overseas issue is resolved, the second issue that has to be addressed by the majors is what constitutes advertising on the Internet. That's important in order to determine if the online merchants are abiding by MAP policies.

So in the case of Amazon, does the daily 40% discount constitute advertising? In my opinion, it would be an advertisement, and in this case a MAP violation, because it is on the home page of the Web site. That's kind of like hanging a "40% discount" sign for the Semisonic album in a store window. The same goes for Amazon's 30% off the top 100 titles. Not only does that offer come across like a sign in the window of a store, it also feels like a hit-wal advertisement. So if the 30% off brought a title under the MAP it would constitute a violation, under my interpretation. On the other hand, if an Amazon customer does an artist search

for, say, Jimmy Page & Robert Plant, resulting in a price for the duo's "Walking Into Clarksdale" album being displayed on the screen, that to me seems like a bin price and the refer to an advertisement. However, some might argue that if a customer obtained a price from a Web site run by a music specialty merchant and then, instead of buying the album online, bought it at that chain's store, the price would have been functioning as an advertisement.

Another issue that needs to be resolved is how to factor shipping and handling charges into the online advertising mix. In my opinion, if shipping and handling charges brought the Semisonic title to \$13.18, it would still be a violation of MAP. That's because the 40% discount results in a \$10.18 price. Clearly, Amazon is using that price as an advertisement to lure the consumer into making a purchase. So in my interpretation it would constitute a MAP violation. But let's not forget that all this speculation is only my interpretation and that these issues are still under discussion by the majors. As for what executives at Amazon think in regard to the above issues, they didn't return calls seeking comment.

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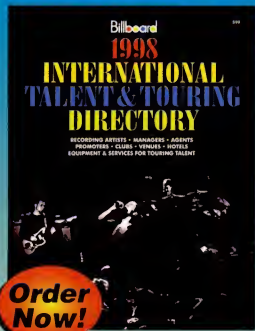
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## Merchants & Marketing

### DNA Provides Music Sampler At Convention

SACRAMENTO, Calif.—Distribution North America (DNA), which distributes releases from more than 100 record companies, held its first Moving Music Convention in June to showcase that scope of talent to its

labels. More than 200 people attended the three-day event, which commenced with Nova Mexico's jazz/funk ensemble at the Sacramento Viazca music hall, then became afloat on a Friday-evening river cruise accom-

panied by the music of Roy Harper and Peter Case, and rallied with an Afro-Latino finale at Sacramento bar/restaurant Harlow's. Labels came from as far away as Europe to get a taste of this year's talent.



Artists, sales staff, and label executives mingle Saturday evening at Harlow's, where Putumayo sponsored an evening of Afro-Latino music from Ricardo Lemvo and Ozric Tentacles. Shown, from left, are DNA marketing manager Melinda Hawkes, Valley Media senior VP of purchasing Ron Phillips; Lemvo; DNA field marketing rep Steve Robinson; DNA national sales rep Scott Cameron; and Putumayo executive Susan Anderson.



Shown hobnobbing at Putumayo's Afro-Latino night, from left, are Tower Records video advertising manager Bruce Walker, Putumayo recording artist Sam Mangwana, and DNA West Coast regional sales manager Curt Swedlow.



Waikiki/Vanguard recording artist Peter Case returns some tunes for the DNA folks aboard the River City Queen boat trip.



DNA field marketing rep Judy Rabinovitz, far left, and Orange County sales rep Laura Ellisworth look on as Voice-print recording artist Roy Harper and sales rep Tim Comerford ham it up, with Outer Music owner Shawn Ahern on the right.

### CHILD'S PLAY

(Continued from page 47)

leased tracks "Moo Kaluka" and "Baloney Sandwich." All tunes were written and performed by Smith and Merrill, as well as by the voice actors of Space Ghost and Zorak: George Lowe and Clay Martin Croker, respectively. (Croker also supervises animation.) TV commercials for the new album will be running on Cartoon Network, TBS, and TNT.

Lazzo says there's also a possibility of a "Space Ghost Coast To Coast" album featuring an indie rock roster. "We had been in discussions with Matador about doing a record using their artists," he says, "but we also wanted to use other acts, which was a bit of a sticking point for them. We're still trying to find a way to do it, to get it to a place where it's a best-of-indie-music project that also supports independent record stores."

**KIDBITS:** Grammy-nominated R&B singer/songwriter/producer Kenny Lattimore recorded and co-produced "Love Will Find A Way," the closing-credits song for "The Lion King II: Simba's Pride," the direct-to-video sequel to "The Lion King" due Oct. 27. Recorded as a duet with Heather Headley (currently on Broadway in "The Lion King"), the track will be available on two albums: Lattimore's Columbia Records release "From The Soul Of Man," out Sept. 8, and Walt Disney Records' soundtrack to the Disney

Kevin Roth of "Shining Time Station," whose latest release is "Train Song Sing-Along." It's recording a collection of lullabies and other children's favorites for American Baby magazine, due in late fall... Latest from Music for Little People is "A Child's Celebration Of Lullaby," the

seventh recording in its "Celebration Series" of music compilations. It includes sleepy-time airs from Raffi, Maria Mulikar, Taj Mahal, Jerry Garcia and David Grisman, Lena Horne, the Roches, Van Dyke Parks and Brian Wilson, Harry Nilsson, and others.

### EXECUTIVE TURNTABLE

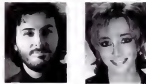
**DISTRIBUTION.** Koch International in Fort Washington, N.Y., promotes Michael E. Rosenbergs to senior VP. He was VP of sales and marketing.

Sony Music Distribution in New York promotes Kevin McGarry to manager of finance and names Michael Levin director of packaging and separations at SMEI Purchasing. They were, respectively, senior staff accountant and associate director of packaging and purchasing at Sony Disc Manufacturing.

Provident Music Distribution in Nashville names Tom Brown field account representative. He was territory account manager at Pamplin Music Distribution.

Universal Music and Video Distribution in Los Angeles promotes Larry Hariton to senior VP of direct account management. He was VP of direct retail planning and category management.

Alliance Communications Corp. in



ROSENBERG

APPOHE

London names Bill Dawson executive VP/managing director of European operations. He was executive VP/COO at Alliance Broadcasting.

**HOME VIDEO.** Dawn Arnone is promoted to executive director of client operations at Columbia TriStar Home Video in Culver City, Calif. She was director of customer service.

Def Jam Records in New York promotes Amari Duncan to national director of visual promotions. She was promotion manager.



**Affair In The Desert.** Billboard had a full house to celebrate the election of Kmart's Ron Cunningham as video person of the year. The annual event, held during the Video Software Dealers Assn. convention in Las Vegas, brought together, from left, Billboard associate publisher Irwin Korfeld; Warner Home Video executives Mark Horak and Jim Cardwell; and John Bohntinsky, Kmart divisional VP, electronics. (For more photos, see page 74.)

## Fitness Suppliers Focus On Franchises

As Exercise Market Tightens, Catalog Titles Get Renewed Campaigns

**BY CATHY APPLEFELD OLSON**  
NEW YORK—Suppliers have trimmed their lines to stay healthy in the fitness business (Billboard, July 29). Unlike the bad old days, which were typified by floods of new releases, vendors are now restricting product flow to better exploit catalog titles.

Due to the continued success of the "Crunch" line, Anchor Bay Entertainment in Troy, Mich., will release only two new tapes in the line in October rather than the usual three or four.

"We already have 12 titles now, and we need to go back and rework some of them that got lost in the shuffle," says marketing VP Sandra Weisenauer. "That happens when you have such a long line of product. Some good ones really get lost. We want to go back and pull out the good concepts."

Anchor Bay has had success bringing attention to its catalog by mingling the old and the new. It bundled a recent Donna Richardson cassette with catalog releases and ran a promotion in Blockbuster stores in which an established "Crunch" title was packaged with a T-shirt.

"We will primarily keep going that kind of promotion with catalog titles," Weisenauer adds. "And we are looking at using some of the older titles for a premium use." PPI Entertainment in Newark, N.J., also seeks to squeeze the maximum for its veterans like Denise Austin.

Anchor Bay does not intend to raise the price of its whole line of titles, as they already have strong retail recognition. "The packaging has such a line look," Weisenauer says. "To redo one or two, I would have to take the whole line out."

Breaking out new product isn't



Sony Music Video has faith in the continued retail performance of fitness mainstay Kathy Smith, a big seller during her Warner Home Video tenure.

easy these days, Weisenauer says. "To bring in a whole new fitness line that is not a brand would be extremely difficult, which is why we have really limited ourselves to..."

(Continued on next page)

## Alliances Between Big Chains And Studios Could Squeeze Two-Stop Distributors, Too

**TARGET PRACTICE, PART TWO:** Independent retailers, who make up the bulk of the membership of the Video Software Dealers Assn. (VSDA), sought and received the sympathy vote at the association's July 6-11 convention in Las Vegas. The big chains—Blockbuster, Hollywood Entertainment, et al.—and the studios have struck an unholy alliance that's driving us out of business, they argued.

Maybe. Even substituting overheated convention rhetoric for actual facts and numbers would be before the last of them folds, another segment of the trade will be virtually squeezed out of existence.

Two-step distributors are caught in the studios' cross hairs, and Hollywood has an itchy trigger finger. Salvation for largely regional independent sellers like Sight & Sound and WaxWorks/Video Works may be as video one-stops, filling holes in retail inventory but rarely touching the original orders. Valley Media, sensing the change, has drastically condensed the network of offices and warehouses it bought from Star Video, replacing them with a giant all-media depot in Kentucky.

Major suppliers are starting to apply the same strategy of direct shipment that swept Handelman and Anderson Merchandisers out of the mass merchants that stock sell-through releases. Blockbuster and Hollywood Entertainment buy direct; other video chains soon will be, once their computer systems are in place. Revenue sharing is the point of entry. According to Rentrak's 1988 annual report, studio plans are "not yet clear," but everyone knows which way the wind is blowing.

On paper, at least, there's no reason to worry about delivery to several thousand store fronts, at one time a prime concern. Duplicators Technicolor, Deluxe, and Mediagrip have had plenty of practice shipping to Wal-Mart, Kmart, and Target outlets hither and yon. History hasn't been kind to distributors. The few survivors of the 60 or so middlemen who helped launch home video nearly 20 years ago never could leverage their positions to fatten bottom lines. If anything, net profits have kept shrinking to less than 1% of sales. So revenue sharing and death-of-copy programs threaten to whittle out what's left.

Attending the Independent Video Retailers Group protest meeting during VSDA, National Assn. of Video Distributors executive director Bill Burton said, "I'm

as concerned for distribution as for the rest of the industry. These are tenuous times. The scarier part of it, it all seems to be trial and error. We're building the plane as we fly."

Burton was referring to the explosion of studio depth-of-copy plans that had added to his members' overhead. Hollywood's goal is to shoehorn more rental product into stores; without the extra tapes, retailers will drive off frustrated customers to the on-stall-to-be-delivered pay-per-view. "I'm not sure that any of these premises

are accurate," Burton adds. Accurate or not, they could drive several remaining distributors into the history books.



by Seth Goldstein

**CORRECTION:** We goofed a couple of weeks back in describing DVD's impact on laserdiscs (Picture This, Billboard, July 18). Our subject was Image

Entertainment, which said it has suffered in the transition—not Pioneer Entertainment. The information and quotes came from Image's latest quarterly report. Pioneer had nothing to do with it.

**'MAN ALIVE':** Maybe there is something new under the sun. DVD International in Mountain Lakes, N.J., has introduced "I'm Your Man," called the first-ever interactive movie on DVD and the first to pay equal attention to game players. Made three years ago, "it was just waiting for DVD," says president David Goodman.

"I'm Your Man" takes advantage of the format's programming capabilities, letting players construct their own version of the feature from multiple plots. It's playable anywhere: The movie, which lists for \$29.98, isn't region-coded and can be distributed worldwide. DVD International and producer Planet Theory have two more interactive titles in the works, "Ride For Your Life" and "Bombmeister," each with a wider choice of story-line options.

Goodman thinks he'll deliver 20,000 units, compared with 15,000 for the DVD edition of "Elephant Parts," the Michael Nesmith video released on tape in 1981. He has reason to be optimistic, noting that the company has just replicated the 60,000 copies of DVD International's "Video Essentials." "I've got a letter from WAMO [Warner Advanced Media Operations] congratulating me." About 45,000 copies of the home-theater instructional have sold through, he says.

## Hollywood Conference To Examine DVD Planning, Production Concerns

**BY STEVE TRAHMAN**

NEW YORK—DVD Production Council will host a Hollywood conference on DVD strategic planning and production concerns for entertainment industry executives, is scheduled for Aug. 12-13 at the Universal Hilton Hotel in Los Angeles. It's co-sponsored by the International Recording Media Assn. (IRMA) and Miller Freeman PSN.

A total of 12 million DVD discs were replicated in the U.S. and Canada to date, according to IRMA research. The estimate for 1988 is at least double that number, as part of a 75 million-unit worldwide forecast for video and DVD-ROM.

The panel, "What Does the Consumer Want To See?," will offer studio perspectives on first-generation DVD releases. "The launch has had widespread video industry support," says moderator Emiel Petrone, executive VP of Philips DVD Entertainment Group and founder/chairman of the DVD Video Group.

Panelists, including Paul Culberg of Columbia TriStar Home Video, Jeff Fink of Artisan Entertainment, Ed Geary of New Line Home Video, Michael Karaffa of New Line Home Video, and Bill Sondheim of PolyGram Video, will address such topics as what consumers are buying and what they will be offered.

"There's more to DVD than just creativity," says J.D. Sussman, special projects VP at Enterprise DVD and moderator of what should be one of the most interesting sessions, "A DVD Producer's Guide To Retail: What's Hot... What's Not."

"This session will serve as a reality check," he adds. "Everyone wants to know how DVD is doing in the stores. Are retailers providing the rack space needed to help the format grow? Are studios supporting DVD with sufficient [point-of-purchase material], consumer education, and advertising?"

Helping with the answers are Peter Busch of the Musicland Group, John Thrasher of Tuscadero Group, Mark Elson of Dave's Laser Video, consultant Ben Tenn, and Paul Brindze of Divx Entertainment.

Also on the agenda: "Tips For Educating Your Customers And The Market About DVD," with Wendy Moss of Sony Wonder, Sarah Bradley of Abbey Road Interactive, and Panos Natsopoulos of Daikin U.S. Conco Laboratories.

"Making The Most Of The Regulator Relationship" will have Scott Bartlett of Sony Disc Manufacturing, Bob Pfannkuch of Panasonic Disc Services, Ram Nomula of Tech-

(Continued on page 74)










MERCHANDISE &amp; MARKETING

## Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	Label/Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Percentage Last Week
1	1	5	SPICE WORLD	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	19.95
2	2	9	AS GOOD AS IT GETS	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt	1997	PG-13	19.95
3	3	20	AUSTIN POWERS	New Line Home Video Warner Home Video NA577	Michael Myers Heather Graham	1997	PG-13	14.98
4	4	106	GREASE, 20TH ANNIVERSARY EDITION	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.85
5	6	12	ANASTASIA	FoxVideo	Animated	1997	G	26.31
6	6	18	SOUTH PARK	Rhino Home Video Warner Home Video 36449	Animated	1998	NC	20.38
7	7	6	BACKSTREET BOYS: ALL ACCESS VIDEO A	Jive/Zomba Video 11589-3	Backstreet Boys	1998	NC	14.95
8	8	13	FLUBBER	Walk Donkey Home Video Buena Vista Home Entertainment 1458	Robin Williams	1997	PG	22.10
9	6	10	SOUTH PARK, VOLUME 1	Rhino Home Video Warner Home Video 36417	Animated	1998	NC	14.95
10	10	114	THE LITTLE HERMIE: THE SPECIAL EDITION	Walk Donkey Home Video Buena Vista Home Entertainment 12731	Animated	1993	G	26.10
11	6	7	FACE/OFF	Paramount Home Video 330953	John Travolta Nicholas Cage	1997	R	14.95
12	12	18	MOUSE HUNT	Universal Studios Home Video 63385	Nathan Lane Lowell Grogan	1997	PG	20.18
13	18	7	CONTACT	Warner Home Video 150-11	Madonna Matthew McConaughey	1996	R	14.95
14	18	4	MADONNA...RAY OF LIGHT	Warner Regency Video 3-38502	Madonna	1998	NC	5.98
15	16	6	PLAYBOY'S BLONDES, BRUNETTES & REDHEADS	Universal Home Video Universal Music Video Dist. P9W018	Vinuous Artists	1996	AO	14.98
16	10	10	SOUTH PARK, VOLUME 2	Rhino Home Video Warner Home Video 36418	Animated	1998	NC	14.98
17	20	10	SWINGERS	Miramax Home Entertainment Buena Vista Home Entertainment 10483	Jon Favreau Michelle Yeo	1996	G	13.98
18	12	7	PLAYBOY'S 1998 PLAYMATE OF THE YEAR	Universal Home Video Dist. P9W027	Karen McDougal	1998	NC	11.98
19	18	3	MP DA LAST DON	No Limit Video Priority Video 53373	Master P	1998	NC	13.98
20	15	6	HOME ALONE 3	RadiVideo 2763	Alex D. Linz	1997	PG	14.96
21	27	6	ENTER THE DRAGON: SPECIAL EDITION	Warner Home Video 15521	Bruce Lee	1973	R	13.98
22	16	6	STREETS IS WATCHING	Def Jam Home Video Ray-Gun Video 36021	Jay-Z	1998	AO	14.95
23	17	16	THE FIFTH ELEMENT	Columbia TriStar Home Video 82403	Bruce Willis Milla Jovovich	1997	R	14.95
24	12	10	SOUTH PARK, VOLUME 3	Rhino Home Video Warner Home Video 36419	Animated	1998	NC	19.98
25	RE-ENTR	17	TORI AMOS: LIVE FROM NEW YORK	MVD Video 80732	Tori Amos	1998	AO	29.35
26	20	10	RADIOHEAD: 7 TELEVISION COMMERCIALS	Capitol Video 5393	Radiohead	1998	AO	13.98
27	13	10	PLAYBOY'S BABES OF BAYWATCH	Playboy Home Video Universal Music Video Dist. P9W017	Tina Bingham	1998	AO	13.98
28	27	7	CON AIR	Touchstone Home Video Buena Vista Home Entertainment 10484	Nicolas Cage John Cusack	1996	R	14.96
29	15	24	HERCULES	Walk Donkey Home Video Buena Vista Home Entertainment 9123	Animated	1998	G	29.81
30	16	18	ELMOPALOOZAI! 	Sony Wonder	The Muppets	1998	NC	23.91
31	30	2	IRIS FORCE ONE	Columbia TriStar Home Video 71883	Harrison Ford	1997	R	14.95
32	23	NEW	ROBY & MICHELLE'S HIGH SCHOOL REUNION	Touchstone Home Video Buena Vista Home Entertainment 10138	Milla Jovovich Lisa Kudrow	1998	G	13.98
33	13	7	NIGHT WARRIORS: DARKSTALKER'S REVENGE	Capcom/Via Video Pioneer Entertainment V-05001	Animated	1998	AO	11.98
34	29	26	CLOSE ENCOUNTERS OF THE THIRD KIND: THE COLLECTOR'S ED. 	Columbia TriStar Home Video 12643	Richard Dreyfuss Teri Garr	1977	PG	13.95
35	RE-ENTR	17	EVIL DEAD 2: DEAD BY DAWN	Anchor Bay Entertainment SV10320	Sam Campbell Bruce Barry	1987	AO	14.98
36	32	14	SELENA	Warner Home Video 14909	Jennifer Lopez	1996	TC	13.91
37	31	7	GODZILLA, KING OF THE MONSTERS	Simlar Ent. Inc. 4199	Raymond Burr	1985	AO	12.85
38	36	28	ANDREA BOCCALI: ROMANZA IN CONCERT 	PolyGram Video 4400553973	Andrea Bocelli	1997	AO	24.35
39	31	22	SPICE GIRLS: GIRL POWER-LIVE IN ISTANBUL	Virgin Music Video 92111	Spice Girls	1998	AO	19.98
40	35	15	THE ENGLISH PATENT	Miramax Home Entertainment Buena Vista Home Entertainment 8730	Stéphane Pinnex Audrey Hepburn	1966	R	13.95

 #1 All-gen cert. for sales of 50,000 units or \$1 million in sales at suggested retail.  RAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail.  PG gold certification for a minimum of 125,000 units or a dollar volume of \$9.9 million in retail for theatrically released programs, or at least 25,000 units and \$1 million in suggested retail for nontheatrical titles.  TV platinum certification for a minimum sale of 250,000 units or a dollar volume of \$1.8 million in retail for theatrically released programs, and at least 50,000 units and \$2 million in suggested retail for nontheatrical titles.  © 1998, Billboard/BBP Communications.

## Stagnant Sell-Through Market Could Get DVD Boost, Says VSDA

STATE OF THE INDUSTRY: Although the rental business appears to be recovering from the 1996 downturn, sell-through is hitting a wall, according to the annual report of the Video Software Dealers Assn. (VSDA).

According to statistics from Adams Media Research, sales grew only slightly from 1996 to 1997. In 1996, demand topped off at 600.1 million units, which translated into revenues of \$7.35 billion. In 1997, volume reached 654.9 million cassettes, worth \$7.59 billion.

That growth isn't bad, but it's nowhere near the double-digit increases of years past. For example, in 1995 revenue jumped to \$6.2 billion from \$5.4 billion in 1994, Adams says, noting that the market grew by a billion dollars from 1995 to 1996.

Adams doesn't attribute the slowdown to poor title selection or to overcrowded shelves. Rather, the company says, consumers have reached a saturation point. "Historically, households who purchased one video tended to go on and purchase many more," Adams reports.

"So long as new households kept entering the market, sales continued to accelerate," the company adds. But in 1997, "the pool of first-time video buyers began to decline as a percentage of all households, diluting their overall impact."

"This sell-through is showing the early signs of the dreaded word 'maturation,'" which leads to lower sales expectations.

"To no one's surprise, the solution to driving up sales is DVD. The new arena has worked for Best Buy, which is carving out a 50% market share. Of the 2.8 million software units that the DVD Video Group says consumers have bought, Best Buy has sold 1.5 million—in less than 50% of its 289 stores.

Video merchandise manager Joe Pagano says the chain will double the space devoted to DVD from 28 to 56 linear feet of shelving. "This is the product they want," Pagano said, speaking at a DVD Video Group luncheon during the VSDA Convention in Las Vegas. He also said that DVD represents 25% of the chain's video revenues.

Hollywood Video has also seen the DVD light and will expand its initial 30-store test that began in 1997 to 100 stores by the end of the year. The chain has just more than 1,000 stores. Each retailer points out that DVD is providing "incremental" sales and does not appear to be cannibalizing VHS catalog sales.

Meanwhile, Wal-Mart is rolling out DVD in 1,300 stores, and Tar-

get will have the format in all of its 800 stores by the end of the year. If the mass merchants can reach mainstream buyers, DVD could put sell-through back in the double-digit growth curve in no time.

FRANK TRIBUTES: It was bound to happen sooner or later: Frank Sinatra video sets are coming.

First is the "Pal Joey" and "From Here To Eternity" set, from Columbia TriStar Home Video. Priced at \$34.95, it arrives in stores Sept. 22 and is available through the year's end.

On Oct. 6, MGM Home Entertainment is releasing "High Society," "Anchors Aweigh," and "On The Town" in a special all-in-one set. The collection is \$29.95, the lowest price ever for a star gift pack. Other MGM sets featuring Elizabeth Taylor and Humphrey Bogart are \$44.95.

In other MGM catalog news, the supplier is planning a big party for the 30th anniversary edition of "Chitty-Chitty-Bang-Bang." The title is priced at \$14.95 and arrives in stores Oct. 20.

Celebrating with MGM will be promotional tie-in partners FAO Schwarz, Virgin Atlantic Airways, and Ball Park Franks. Virgin and FAO Schwarz will conduct a consumer sweepstakes that will award a family vacation to London and a \$1,000 gift certificate to the famous toy store. Virgin is sponsoring a 10-city road show that will fly the Chitty-Chitty-Bang-Bang car to FAO Schwarz outlets across the country. Ball Park Franks will kick in a \$5 rebate with a purchase of the video and multiple packages of the brand's hot dogs. A national free-standing insert advertising the offer will run in Sunday papers at street date.

A deluxe-edition soundtrack will be released from Rykodisc.

NEW COMPANY: Former Bancor partner and adviser Gary Katz and Spartan Financial Corp. president Edward Secard have formed a new video company called Encore Music Entertainment America.

The venture will release product in North America from German TV's Studio Hamburg Fernseh Allianz GmbH music archives and plans to produce new music videos for worldwide distribution.

The Studio Hamburg archive has shows from the 1960s through the '80s, including "Beat Club," "Rockpalast," and "Beat, Beat, Beat." Music Video Distributors has worldwide VHS distribution rights, while Pioneer Entertainment has DVD and laserdisc.

## SHELF TALK



by Eileen Fitzpatrick

## Billboard Hosts VSDA Soiree

Billboard's party at the Video Software Dealers Assn. Convention, co-hosted by Los Angeles-based DVD specialist Crest National, drew a cross section of conventioners, including indie retailers and studio executives. Everyone, it seemed, participated in the 20-question contest about home video's favorite subject, movies. Lucky guessers walked off with certificates for a digital camcorder, a DVD player, and a 35-inch combination TV/VCR, all from Sony.



Kramer's Mark Welu, subbing for the absent Ron Cunningham, escorts the video person of the year plaque from home video editor Seth Goldstein, left.

Tim Harris of retailer Country Home Video, right, was a Billboard movie trivia winner. Associate publisher Irwin Kornfeld awarded him a Sony DVD player.



PPI Entertainment's Shelly Rudin, left, and Cal Pozzo take a conversational (and culinary) pause to ponder the quality of Las Vegas Hilton smoked salmon.



Ronald Stein, president of Crest National, center, chats with New Line Home Video's Pam Kelley, left, and Crest executive VP Loretta Rozas.



Howard Kowalsky of Handelman, left, and Mark Welu swap convention tall tales.

## DVD MAKES GAINS WITH CONSUMERS

(Continued from page 62)

who use PVP said the main advantages are that they don't have to go to stores to rent or return videos.

Another challenge to the adoption of the new formats is recordability. Yankelovich asked consumers if they have used their VCRs to record programming. Approximately 69% said yes.

"This is a challenge," said Kramer, "because Divx and DVD are not re-

cordable."

The survey showed that 53% of VCR owners were "somewhat interested" in recordable DVD—more than the 48% who expressed interest in nonrecordable DVD—but this technology is not yet available in the mass market.

In breaking out DVD and Divx support by demographics, the researchers found that the greatest

interest by far comes from gen-X. Some 60% of VCR owners who are "extremely very interested" in Divx are from this group, while 56% of the most ardent DVD supporters are gen-Xers.

Boomers make up only 26% of those who are most interested in DVD and 30% of those who support Divx. It's the older consumers, the maturing, who indicate the least support for the new technologies. Only 18% of VCR owners who are greatly interested in Divx are age 50 or over. And just 10% of the DVD supporters fall into this demographic.

Yankelovich concluded in his report that the home video industry, in order to meet the threat from pay-per-view services, would "have to refocus on problems such as making returns easier... and perhaps improve technology by adding Divx."

The researchers added, "DVD is positioned to defeat Divx, although widespread adoption of either format will be limited."

## HOLLYWOOD CONFERENCE

(Continued from page 71)

nicolor, John Town of Nimbus, and Richard Marquardt of Warner Advanced Media Operations.

"What's Making It Work: Technologies Behind DVD Titles of Today & Tomorrow" has Steve Bannerman of Apple Computer QuickTime Group, Kilroy Hughes of Microsoft, and Kevin Halverson of DVD-Audio Working Group 4.

"The Packaging Perspective On Producing A Successful DVD" has

Rob Burdett of Alpha Enterprises, Rick Dixon of Ivy Hill/Warner Media Services, Ed Joyce of Amray, Richard Roth of Queens Group, Rick Telt of 20th Century Plastics, and Richard Williams of Univenture.

"Decoding DVD's Alphabet Soup: A Preview Of What's To Come" has Ed Overacker of Hewlett-Packard, Andy Parsons of Pioneer, and Lou Skirshof of Gig Media Production.

## Billboard.

AUGUST 1, 1998

## Top Special Interest Video Sales.

Compiled from a national sample of retail stores sales reports.				Compiled from a national sample of retail stores sales reports.			
THIS WEEK	2 WEEKS AGO	TITLE Program Supplier, Catalog Number	Percentage Last Week	THIS WEEK	2 WEEKS AGO	TITLE Program Supplier, Catalog Number	Percentage Last Week
<b>RECREATIONAL SPORTS.</b>				<b>HEALTH AND FITNESS.</b>			
*** NO. 1 ***				*** NO. 1 ***			
1	1	21 DENVER BRONCOS: SUPER BOWL XXXI CHAMPIONS FoxVideo (CBS/Fox) 2758	39.95	1	2	21 CRUNCH: BEST ABS AND ARMS Anchor Bay Entertainment SVT003	9.98
2	2	21 GREZZY: THE GREAT ONE AND THE NEXT ONE FoxVideo (CBS/Fox) 2758	34.95	2	1	41 OPRAH: MAKE THE CONNECTION Barco Video Home Entertainment 60428	22.95
3	NEW	17 THE OFFICIAL 1998 NBA FINALS VIDEO FoxVideo (CBS/Fox) 0475	19.98	3	5	154 THE GRIND WORKOUT: HIT HOP AEROBICS+ Sony Music Video 49659	12.98
4	3	35 THE OFFICIAL 1997 WORLD SERIES VIDEO Onion Home Video 93097	19.98	4	3	133 MTV ADVANCED WORKOUT: TOTAL BODY TRAINING Sony Music Video 48331	14.98
5	4	15 LESLIE NIELSEN'S STUPID LITTLE GOLF VIDEO Wistar Home Entertainment 71027	19.98	5	4	139 YOGA JOURNALS: YOGA PRACTICE FOR BEGINNERS Heating Arts 1088	14.98
6	6	115 MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98	6	7	133 THE GRIND WORKOUT: FITNESS WITH FLAVA+ Sony Music Video 49796	12.98
7	7	39 PURE PRAYTON PolyGram Video 440064413	14.98	7	6	37 THE GRIND WORKOUT: FAT BURNING GROOVES+ Sony Music Video	12.98
8	5	67 THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VMS6372	13.95	8	4	41 DENISE ALSTIN: A COMPLETE WORKOUT WITH LEITH Parade Video 908	12.98
9	8	5 CHICAGO BULLS: GIVE ME FIVE! FoxVideo (CBS/Fox) 2768	13.95	9	10	177 CINDY CRAWFORDSHAW: YOUR BODY WORKOUT+ GoodTimes Home Video 7032	13.95
10	9	87 THE MEN IN BLACK: 25 YEARS OF UNPARALLELED PLAYS & BLOOPS Onion Home Video 96002	14.95	10	9	31 FIRM BASICS: ABS, BUNS & THIGHS WORKOUT BMG Video B0114-3	9.98
11	10	333 MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2388	13.98	11	8	87 CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment 60428	9.98
12	11	57 TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS/Fox) 4028	14.95	12	8	87 THE FIRM: AEROBIC INTERVAL TRAINING BMG Video B0112-3	13.98
13	11	57 NBA AT 50 FoxVideo (CBS/Fox) 8450	14.95	13	12	31 ABS, CHEST & LEGS OF STEEL 2000 Anchor Bay Entertainment 51312-3	79.95
14	14	23 NBA 2000 FoxVideo (CBS/Fox) 2759	14.95	14	16	109 ALI MACGRAGG'S YOGA MIND & BODY Warner Home Video 35826	19.98
15	17	161 LESLIE NIELSEN'S BAD GOLF MAOE EASIER ABC Video 65073	19.98	15	14	17 CRUNCH: THE JOY OF YOGA Anchor Bay Entertainment 51312-3	9.99
16	15	7 NBA: HARDWOOD HEROES FoxVideo (CBS/Fox) 6350	19.98	16	19	35 DENISE ALSTIN: A HOT HOT FAT-BURNING WORKOUT Parade Video 909	12.98
17	13	57 MUHAMMAD ALI: THE WHOLE STORY Wistar Home Video 35586	109.95	17	REVIN	THE FIRM: BODY SCULPTING BASICS BMG Video B0110-3	13.98
18	16	7 SHAQ 'ROUND THE WORLD FoxVideo (CBS/Fox) 2760	14.98	18	17	79 THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video B0114-3	13.98
19	18	43 THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 8452	13.98	19	18	71 THE FIRM: LOWER BODY SCULPTING BMG Video B0110-3	14.98
20	19	265 MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	13.98	20	15	3 FIRM PARTS: SCULPTURED BUNS, HIPS & THIGHS BMG Video B0110-3	14.98

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## DREAMS COME TRUE HOPES TO BREAK THROUGH IN THE U.S.

(Continued from page 12)

to a 1994 collaboration with Earth, Wind & Fire's Maurice White on the single "Wherever You Are" and on "Eternity," the ending theme for U.S.-made animated feature "The Swan Princess." Neither track was released in America, however.

This current venture comes on the heels of the band's signing last August with Virgin, after nine years with Sony.

Of its move from Sony to Virgin, "Wherever You Are" was billed in Japan as the first time a major Japanese act had signed with an American label, the group says that the decision was keyed to its concern over a lack of international exposure.

"For nine years, we have wanted to do something in America, which we believe could make happen," says Masa from a rehearsal studio in New York's Chelsea neighborhood. "But Japanese Sony was not interested in sending us to the U.S. Their logic was, 'What's wrong with being a huge act in Japan?' We knew what we wanted to do here, but first we had to get the opportunity to sell our record in America."

All involved in the project admit that achieving success will come only through tenacity and an approach that puts the quality of the music—in particular Miwa's rich and colorful voice—above all other elements.

"From everyone's perspective at Virgin, we've always liked the idea and the challenge of presenting music from different countries to America," says Virgin Records America CEO president, Steve Coopes. "The company has done very well with the Chemical Brothers, Spice Girls, and the Verve. We feel very positive about the development of this act, and we'll take advantage of that with all guns

blazing."  
There are no guarantees of success. We know this, so does the band, says EMI Recorded Music president Ken Berry. "But one day a Japanese band is going to break in the United States, and we hope it will be Dreams Come True. We're going to do our bit to find out right now."

Shuichi "Shuji" Kodaka, the band's Tokyo-based promoter and GM of M&M Artist Products, believes that if he can convince the U.S. market of Miwa's music tradition, it's his act. "I had been working for a Japanese promoter to introduce American and Western music to Japanese fans, from jazz to classical, and you name it," he says. "About two years ago, I met Dreams Come True and realized that they're the one that could be introduced to another market, to Western culture, and succeed."

U.S. retailers, meanwhile, seem cautious. "We're curious and we're watching it, but we're ordered very lightly. My feeling is, just because it's big in Japan doesn't mean it will be big here," says Allison Weaver, spokeswoman for Miami-based Best of Music. "We'll wait to see some marketing strategy behind it and continue to monitor how it's doing. If it's not too late, we could be the next Vanessa-Mae."

But in contrast to virtuosos Mae is the string of Japanese pop acts, like Seiko Matsuda, Toshinobu Kubota, and D-51, who have tried and failed to break big in the U.S.

Japanese acts who have achieved cult-level success outside of Asia are traditionally alternative/indie-rooted acts like Pizzicato Five, Shonen Knife, Audio New Wave, Maki and Her Standart, Buffalo Daughter, and Cornelius. Pizzicato Five's three U.S. albums, for example, have sold some 300,000 units in total, according to its management, Chibi Inc.

The ability of left-field Japanese acts to successfully target specific fan bases in the U.S. and other overseas territories, say observers of the Japanese music scene, calls into question the idea of trying to achieve a mainstream breakthrough in the American market.

But since Virgin has invested so much money in the group—the deal is said to have cost the label \$25 million—it would appear to have no choice but to opt for a top-down, pull-out-all-the-stops promotional strategy instead of taking the grass-roots approach favored by Japanese indie and alternative acts.

Ronald Fierstein, president of New York-based AGF Entertainment, says that the group's manager outside of Japan, stresses that the music of Dreams Come True is universal.

"Their kind of pop music is based upon real talent, as opposed to a conception. Miwa is the real deal, a world-class vocalist, and Masa is a world-class musician," he says. "Their music is a very positive and feel-good. I think they can ultimately appeal to a very wide demographic. When you see them perform, it's undeniable that they're real. The trick is going to be to expose them to the American audience."

One important variable that the band took on itself was to absorb U.S. culture, to live it in order to take it on

musically. Miwa has lived in New York for three years, Masa for a year and a half. "We've traveled frequently to Japan for commitments at home. Both have a sizable command of English, down to a playful street slang, and are convincingly acclimated to life in the States."

In addition, many of the group's musical influences are based on English-speaking singer/songwriters. Masa drums out a list that includes Eric Burdon, Earth, Wind & Fire, Barry White, Chaka Khan, and with a playful smile, disco. "I also love the Carpenters, Simon & Garfunkel, the Beatles, the Rolling Stones. I really just love all music. I like to mix up all the styles for our music, but we also want to create our own sound."

Among the 14 tracks on "Sing Or Die" is first single "Sode Of Joy," which, due to the band's schedule in Japan, will not be released to radio and retail in the U.S. until late August or September.

Other songs translated into English from the Japanese version of "Sing Or Die" released there last November include the soaring "Will To Love" and the soulful, horns-enhanced "Mary Me," along with the poppity ditty "Aahaa," the thumpy funk groove "I'm Not a Fool," and the "Dandelion Hill." The act's music is published by Stay Gold Music Publishing Inc. U.S. audiences will soon have their chance to weigh in on the group. "ACT has already scheduled and sold out—six introductory showcases in Boston, New York, Washington, D.C., Los Angeles, San Francisco, and Vancouver that run through Aug. 10. The band's traditionally tours with a 10-piece live band."

The group's live shows in Japan are renowned high-spirited spectacles, complete with festive costumes, elaborate lighting, and the fervent antics of the highly personable Miwa.  
To prepare for "Song Of Joy's" imminent release, Virgin has ordered remixes by Tony Moran, with another coming from Masa, which will also be required to clubs, a video release, and, according to Fierstein. A second single will hit Virgin's long-term commitment.

"We have Virgin in January commitment," Fierstein says. "We're just about to start the group with a big bang with these six showcases." He adds that other "selective promotional avenues of the higher caliber" are due, though he is unable to discuss them at this point.

The worldwide version of the album was released in Japan July 16, entering the album chart there at No. 3. Around the rest of the world, it is slated to appear in the U.S., Germany, and Sweden after the new year, with plans also in development for Canada, Malaysia, Singapore, and other nations. A Japanese tour is planned for summer/fall 1994.  
Both Masa and Miwa understand that it may take time to break in the U.S. and beyond and that radio could resist. But they remain, as ever, positive.

"There are so many great musicians here right now. If we can have just a small place on that, it would make us very happy," says Masa.

Assistance in preparing this article was provided by Steve McClure in Tokyo.



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## Z100, KROQ Among Leaders in Radio Awards Nominations

A Billboard/Airplay Monitor staff report.

NEW YORK—And they're off! More than 400 nominees are vying for the annual Billboard/Airplay Monitor Radio Awards. Categories include station of the year, PD, marketing director, air personality, syndicated programming, and a new category for record label promotion team.



Overall, four stations earned six nominations each, all located in the top three U.S. radio markets: top 40 WHITZ (2100) New York, modern KROQ (Los Angeles), adult R&B WVAZ (1103) Chicago, and modern adult pioneer KYSR (Star 98.7) Los Angeles. In the country format, WMZQ (Washington, D.C.), and WQYK-FM (Tampa, Fla.), tied for most nominations, with four.

The Radio Awards and Seminar will take place Sept. 17-19 at the Pointe Hilton Resort in Phoenix.

In the top 40 category, Z100's six nominations come as the station celebrates its 15th anniversary. It was matched by Chancellor sister station KYSR. Five other stations earned five nods each.

Z100, whose 4.7-5.1 leap in the spring book was its best showing in years, picked up honors in every category—station of the year, PD (for Tom Coleman),

assistant PD and air personality (Paul "Cubby" Bryant), promotion/marketing director (Vanessa Bever), and air personality (Elvis and Elliott morning show). Also enjoying a strong showing was another heritage mainstream top 40, KIIS Los Angeles. Its five nomi-

nations were for best station, PD Dan Kieley, assistant PD/music director Tracy Austin, promotion/marketing director Van Freeman, and air personality Rick Dees, whose syndicated countdown show was also nominated in the top 40 and AC/adult top 40 categories.

Another heritage power, WKKS-FM (Kiss 108) Boston, attracted four kudos, for station of the year, PD (John Ivey), promotion/marketing director (Trish Ellis), and air personality (Dale Dorman).

Other multiple nominees from major markets: KRBB Houston (station, PD John Peake, and assistant PD/music director Jay Michael); WSTR (Star 94) Atlanta (PD Dan Bowen and promotion/marketing director Alan Henness); and KDWB Minneapolis (station and assistant PD/music director Rich Davis).

KYSR also earned a half-dozen nominations. Besides the station itself, PD Angela Perelli, assistant PD music director

Chris Elliott, promotion/marketing director Robert Lyles, and air personalities Ryan Seacrest and new morning team Jamie, Frank, and Frosty were honored.

Perennial nominee WFLJ New York nabbed four kudos, for best station, PD Scott Shannon, assistant PD/music director Tony Mascaro, and the morning show of Shannon and Todd Pettengill in the air personality category. KFMB (Star 100.7) San Diego also took four honors, for station, PD Tracy Johnson, assistant PD/music director Greg Simms, and air personality Joe Jeff and Jer.

Other major-market multiples: KHMX (Mix 96.9) Houston (station, PD Lorrin Palaj, and assistant PD/music director Rich Ahorn) and WBMX Boston (station, PD Greg Strassel, and assistant PD/music director Michelle Engel, who recently took the PD gig at KBBT Portland, Ore.).

Two longtime rhythmic top 40 outlets landed five nominations each. WBBM-FM (89.6) Chicago was honored for best station, PD (Todd Cawthon), music director (Erik Bradley), promotion/marketing director (Michael Biemoll), and air personality (Eddie and Jobo). WJMN (Star's 94.5) Boston chalked up kudos for PD Cadillac Jack McCartney, assistant PD/music director Cat Collins (who has since taken the PD job at KQKS Denver), promotion/marketing director Leslie Cipolla, and air personality Diane Steele.

WKUT New York, also pulled in five honors. Its nods were for best station, PD (Frankie Blue), music director (Andy Shane), and air personality (Bill Lee and morning duo Hollywood Hamilton and Gomba Johnny).

Co-owned KYLD (Wild 107) San Francisco's four nominations are for best station, PD Michael Martin, assistant PD/music director "Jazzy" Jim Archer, and morning hosts JV and Elvis. KUBE Seattle was the other multiple nominee, with kudos for best station and promotion/marketing director Jay Harmon.

Of all the formats, adult contemporary seemed to spread the honors around to the most stations. Although no one swept all categories, six stations were honored more than once. They included WLTW New York, WASH Washington, D.C., WBBE (Big 10) Philadelphia, WLIT Chicago, and KBG Los Angeles.

Nominated for top 40 label promotion teams are 550 Music, Arista, Atlantic, Columbia, and Elektra.

For country radio, it's appropriate that Phoenix's two country stations, KNIX and KMLE, will be duking it out in the station category, where they are nominated against each other and three other stations.

KNIX earned a total of three nominations, including nods for PD Larry Daniels, who has won in that category for the past two years, and music director Buddy Owens, whose father,

Buck Owens, will be delivering the country keynote address at this year's seminar. KMLE scored two nominations, including one for local air personalities Ben Campbell and Brian Egan, the station's morning team.

But it was WMZZ and WQYK-FM that topped the nominations in this year's Radio Awards with four apiece. Both are nominated for station, while WMZZ also scored nominations for PD Mac Daniels, music director Jon Anthony, and morning hosts Gary



Murphy and Jessica Cash. At WQYK, former operations manager Tom Rivers, who was recently promoted to VP/GM, is nominated for PD and local air personality for his morning show, which he continues to co-host for now. Rivers, who won the PD/operations manager title in 1997, is the only individual nominated in more than one category this year. Also, WQYK's Mike Culotta is nominated for promotion/marketing director, where he

is up against WBEE Rochester, N.Y.'s Stephanie Hegerman, WUSN (US99) Chicago's Steve Lee, WPOC Baltimore's Sheila Silverstein, and WWWW (W4) Detroit's Cheryl Sparks.

In addition to KNIX, three other stations earned three nominations each: KREY (K102) Minneapolis, and rivals WSM-FM and WSIX Nashville. The two Nashville stations are up against each other in the station category, which has been won by WSIX for the past four years.

Including KMLE, a total of seven stations got two nods each: rivals KSCS and KYNG Dallas; WAMZ Louisville, Ky.; WSOB Charlotte, N.C.; WUSN; and WWWW. The two Dallas stations will go head to head in the station category.

Eleven other stations earned one nomination, for a total of 25 country outlets in 21 markets represented in this year's country nominations. Nashville was the most recognized country market, with six nominations in the individual station categories. Phoenix was close behind with five nominations, followed by Dallas. (Continued on next page)



All in A Day's Work. WNNX (99X) Atlanta's Morning X co-host Steve Barnes receives a surprise birthday gift from staff earlier this month, when he got to introduce President Clinton at a Senate campaign fund-raiser. Past birthday gifts to the jock included throwing the first pitch at an Atlanta Braves game, snatching a walk-on part on a sitcom, and having the mayor proclaim Barnes Day. Ho-hum, the humble lives of radio personalities.

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2	2	2	11	TO LOVE YOU MORE 500 M.C. ALBUM CUT	◆ CELINE DION
3	3	3	29	TALKIN' MAJORLY DEEPLY COLUMBIA 34-3	◆ SAVAGE GARDEN
4	6	7	9	OH LA LA MCA 34-3	◆ ROD STEWART
5	5	5	15	ADA 500 M.C. ALBUM CUT	◆ SARAH McLAHLAN
6	4	6	15	LOOKING THROUGH YOUR EYES 500 M.C. ALBUM CUT	◆ LEAN RIMES
7	7	4	23	MY FATHER'S EYES 500 M.C. ALBUM CUT	◆ ERIC CLAPTON
8	8	8	17	TORN 500 M.C. ALBUM CUT	◆ NATALIE IMBROGLIO
9	9	9	28	AS LONG AS YOU LOVE ME 500 M.C. ALBUM CUT	◆ BACKSTREET BOYS
10	10	10	14	HEAVEN'S WHAT I FEEL 500 M.C. ALBUM CUT	◆ GLORIA ESTEFAN
11	12	14	6	TIME MCA 34-3	◆ LIONEL RICHIE
12	11	12	27	GIVE ME FOREVER (I DO) 500 M.C. ALBUM CUT	◆ JOHN TESH FEATURING JAMES INGRAM
13	11	11	48	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT 500 M.C. ALBUM CUT	◆ ELTON JOHN
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18	16	15	23	RECOVER YOUR SOUL 500 M.C. ALBUM CUT	◆ ELTON JOHN
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22	19	18	10	I HONESTLY LOVE YOU 500 M.C. ALBUM CUT	◆ OLIVIA NEWTON-JOHNS
23	24	28	6	CHANCES ARE 500 M.C. ALBUM CUT	◆ BOB SEGER & MARTINA MCBRIDE
24	23	27	25	LANDLOUSE 500 M.C. ALBUM CUT	◆ FLEETWOOD MAC
25	28	30	3	AFTER ALL THESE YEARS 500 M.C. ALBUM CUT	◆ ANNE COCHRAN & JIM BRICKMAN
				<b>Adult Top 40</b>	
				<b>*** No. 1 ***</b>	
1	3	3	14	IRIS 500 M.C. ALBUM CUT	◆ GOO GOO DOLLS (Capitol)
2	1	1	25	TORN 500 M.C. ALBUM CUT	◆ NATALIE IMBROGLIO
3	2	2	21	THE WAY 500 M.C. ALBUM CUT	◆ FASTBALL
4	5	5	12	KING & GENEROUS 500 M.C. ALBUM CUT	◆ NATALIE MERCHANT
5	4	4	18	UNINITIATED 500 M.C. ALBUM CUT	◆ ALANIS MORISSETTE
6	7	6	16	YOU'RE STILL THE ONE 500 M.C. ALBUM CUT	◆ SHANIA TWAIN
7	6	7	19	ADA 500 M.C. ALBUM CUT	◆ SARAH McLAHLAN
8	9	9	17	REAL WORLD 500 M.C. ALBUM CUT	◆ MATCHBOX 20
9	10	10	27	FL 5E 500 M.C. ALBUM CUT	◆ EDWIN MCCAIN
10	9	8	39	3 AM 500 M.C. ALBUM CUT	◆ MATCHBOX 20
11	12	13	12	CLOSING TIME 500 M.C. ALBUM CUT	◆ SEMISONIC
12	11	11	39	TALKIN' MAJORLY DEEPLY COLUMBIA 34-3	◆ SAVAGE GARDEN
13	14	15	12	TIME OF YOUR LIFE (GOOD ROUDANCE) 500 M.C. ALBUM CUT	◆ GREEN DAY
14	13	12	25	SEX AND CANDY 500 M.C. ALBUM CUT	◆ MARCY PLAYAZO
15	15	16	66	ALL FOR YOU 500 M.C. ALBUM CUT	◆ SISTER HAZEL
16	19	21	3	CAN'T GET ENOUGH OF YOU BABY 500 M.C. ALBUM CUT	◆ SMASH MOUTH
17	22	27	8	I DON'T WANT TO MISS THIS COLUMBIA 34-3	◆ AEROSMITH
18	18	19	39	HOW'S IT GOING TO BE 500 M.C. ALBUM CUT	◆ THIRD EYE BLIND
19	17	17	47	WALKIN' ON THE SUN 500 M.C. ALBUM CUT	◆ SMASH MOUTH
20	21	20	12	I WILL BUY YOU A NEW LIFE 500 M.C. ALBUM CUT	◆ EVERCLEAR
21	16	14	15	SEARCHIN' MY SOUL 500 M.C. ALBUM CUT	◆ WONDA SHEPARD
22	24	29	18	SO MUCH ABOUT BACK COLUMBIA 34-3	◆ SAVAGE GARDEN
				<b>*** AIRPOWER ***</b>	
23	30	31	6	ONE WALKER 500 M.C. ALBUM CUT	◆ BARENKATED LADIES
24	20	18	14	ZOOT SUIT RIOT 500 M.C. ALBUM CUT	◆ CHERRY POPPIN' DADDIES
25	23	25	8	TO LOVE YOU MORE 500 M.C. ALBUM CUT	◆ CELINE DION

# Radio

## PROGRAMMING

### Z100, KROQ AMONG TOP RADIO AWARD NOMINEES

(Continued from preceding page)

Tampa, and Washington, D.C., with four each.

In the network/syndicated program category, the country nominees are ABC Radio/KCCS Productions' "American Country Countdown With Bob Kingley"; Westwood One's "Country Countdown USA," Media-america's "Country's Most Wanted"; Jones Radio Networks' "The Crook & Chase Country Countdown"; and Morris International's "NASCAR Country." It's worth noting that "Country's Most Wanted" changed both hosts and syndicators in the middle of the nomination-eligibility period. Previously hosted by former WSIX afternoon jock Carl E. Mayfield and his then sidekick, Dean Warfield, the show was sold by SW Networks to MediaAmerica late last year and signed WSM-FM's Cody and Annie Harper as the new hosts. The network/syndicated program category honors weekly longform or daily syndicated programs, but not full syndicated dayparts. Kingley has won in this category for 11 consecutive years.

Nominated for country label promotion teams are Arista/Nashville, BNA/Epic, MCA Nashville, and Mercury.

### ROCK, MODERN ROCK, TRIPLE-A

On the rock front, KROQ picks up nominations in any single category, with six entries, while modern sister WBCN Boston is competing in five categories. On the mainstream rock side, KROQ and WBCN are competing in five categories. The modern rock stations include WRXC (Rock 108.5) Chicago and WRIF Detroit, each with nominations in five categories.

It's a CBS world in the modern rock nominations. KROQ's Kevin Westphalen is the network's modern rock station, PD (for Kevin Westphalen), music director (Lisa Worden), promotion director (Amy Stevens), and local air personality (Thom Heide and the Fish).

WBCN is vying for station, PD (Oedipus), music director (Larry Strick), promotion director (Steven "Cha-Chi" Logre), and local air personality (Nick Carter). In other CBS territory, WRIF's Wally Wainwright, D.C., picked up four nominations—station, PD (Robert Benjamin), promotion director (Mary Kay LeMay), and local air personality (Lou Brutus). The late ROME San Jose, Calif., also had nominations for station, PD (Jay Layton), and local air personalities (DJ With No Name and Shark). The CBS modern contingent includes KITS (Live 105) San Francisco and KROQ (Rock 107) Los Angeles, and WRXR (K-Rock) New York, with one.

Outside of the CBS family, WNNX (90X) Atlanta is up for four awards: station, PD (Leslie Farny), music director (Sean Demery), and promotion director (Jennifer Smith). KTRR Portland also picked up four nominations in the secondary-market category: station, PD (Mark Hamilton), promotion director (Patty Pastor), and local air personality (Julia). WRAX Birmingham, Ala., pulls a

nomination hat trick in the modern rock secondary-market category, for station, PD Doug Rossi, and local air personality Blesner.

WBCK and WRIF each picked up one nomination in each of the five principle station categories. WRIC is up for major-market station, along with Doug Richards, assistant PD music director Jo Robinson, promotion director Natalie DiPietro, and local air personality Manow. WRIF is up for station, PD for Doug Podell, music director Dave Wellington, promotion director Heidi Kramer, and local air personality for Drew and Mike.

Other major-market nominees include KIOZ San Diego, up for three: station, music director (Shanon Leder), and promotion director (Shauna Moran). WJVE Pittsburgh, WSP Philadelphia, and KISW Seattle are vying for awards in two categories.

Triple-A's three categories are dominated by WXRT Chicago, KFOG San Francisco, KMTT Seatonside, and KSSR Austin. Texas. WXRT PD Norm Wine and music director Patty Martin will face KFOG PD Paul Marzalek and music director Bill Evans. KMTT PD Chris Mays and music director Dean Carlson, and KSSR PD Jody Denberg and music director Susan Carter.

The four stations are competing with KBGO Denver for station. The four PDs meet up with KBCO's Dave Benson, but once again WPXN Philadelphia's music director Ben Warren wins his way into that category, making this one the only second year a noncommercial outlet has nabbed a nomination. It was Warren who made the ballot last year, too.

Atlanta's Columbia and Elektra each cut a rock showing among the four categories for label promotion team. Epic is up for awards in two categories, including rock. Across the five formats, Capitol is recognized solely for its rock efforts.

### R&B INCREASES ADULT NOMS

Finally, for R&B radio, WVOZ (107.9) Chicago garners the most R&B nominations. WFSB and station D.C., picked up four nominations—three. The Wincy-FM comes in with stream. The Wincy-FM is the most nominated R&B market in the country, with a total of nine nods.

The late ROME San Jose, Calif., also had nominations for station, PD (Jay Layton) and local air personalities (DJ With No Name and Shark). The CBS modern contingent includes KITS (Live 105) San Francisco and KROQ (Rock 107) Los Angeles, and WRXR (K-Rock) New York, with one.

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(Hot 97) New York, and WKYS Washington, D.C., each of which claim three nominations this year. WKYS boasts repeat nominations for PD Steve Hegwood and morning man Russ Parr. Recently promoted Hot 97 PD Tracy Globerty picks up a nomination for music director and promotion director Rocco Maceri also adds one to his list.

Several others stations each received three nominations; all are nominated for station in their format and market size, including adult R&B WDAS-FM Philadelphia, whose PD Joe "Butterball" Tamburro and music director Day Davis are in the running once again; KKDA-FM (K104) Dallas, with PD Skip Chazotte and morning man Skip Murphy both repeat nominees; WPEG Charleston, last year's medium-market station, where this year PD Andre Carson and music director Nate Quick are acknowledged; WFLC-FM Indianapolis, with PD Mike Gentry (WJZZ New Orleans); and KJMS (Smooth 101) Memphis.

After Chicago, Washington, D.C., and New Orleans were top nominated markets, each acknowledged six times, and New York ranked third overall, with five nominations total. D.C. stations nominated include the aforementioned WKYS, as well as WPGC-FM and adult R&B WHUR. In addition to show host and station WQRT's station station adult R&B WRKS picks up two nods, one for adult R&B station and one for morning man R&B legend Isaac Hayes as local air personality.

There are only two categories in which rivals are competing for titles: local air personality in a major market, where Washington, D.C., morning man Russ Parr (WKYS) and Donnie Simpson (WPGC) go head to head; and station, where WFLC-FM has Veld Preston at WCHB-FM Detroit (where PD James Alexander was also a nominee this year) going up against WJLB's Janet Lee.

Nominations for R&B label promotion teams are Ariate Atlantic, Columbia, Elektra, and Priority. In the syndicated radio picture, ABC's "The Doug Banks Kickin' The Hits Show" and "The Tony Joyner Motiv' On Show" while SuperRadio has Veld Preston at WCHB-FM Detroit (where PD James Alexander was also a nominee this year) going up against WJLB's Janet Lee.

These nominations are the result of preliminary ballots placed in the May 16 issue of the four Airplay Monitor magazines. Stations that write-in winners. The eligibility period for nominees was May 1997-May 1998. Stations in the top 20 Arbitron markets were eligible for the major-market awards. Other markets were classified in the secondary-market category for the purposes of these awards.

Final ballots are included in all copies of this issue's Airplay Monitor and only in subscription copies of the Aug. 1 issue of Billboard. Completed ballots must be received no later than Aug. 14.





# Edge/Hollywood's Jennifer Paige Makes A Surprise Summer Hit Out Of 'Crush'

**T**HE RUSH FOR "CRUSH": "Crush," by budding artist Jennifer Paige, represents one of those rare and joyous radio success stories spared of hype. Handwritten and in the song itself, a pure utermost pop summer spritz, at once singable, simplistic, and musically seductive.

In fact, because a surprise by 24-year-old Paige, who was the track's out-of-the-box hit, radio was so instantly enthralled that partnering labels Edel America and Hollywood Records were caught off-guard.

"On my God, we're just getting popular and excited, and the video shoot is this weekend," says a Hollywood publicity official four weeks into the issue. "Hot 100 Airplay run. In this issue, 'Crush' moves from No. 33 to 28 on Hot 100 Airplay and No. 40 to 22 on Hot 100 Singles Sales. On Hot 100 Singles, it has raced from No. 30 to 22 to 13.

For Paige, whose Marietta, Ga., roots provide her a gentle, unaffected Southern disposition, the all-essential element of the charm is her natural enough profession. "One thing just led to another," she says. "I guess I turned on blind faith, which actually landed into reality. It kind of feels like it was meant to be, in a sense. Since I started singing at 5 years old, it always expected that I would become a big singing star."

She admits, however, that starting her dream in the life is nothing to take for granted. "It's recording and owning, sort of like an adult's real body experience," Paige says with a giggle. "The first couple times I heard it on the radio, I came to a dead stop, just staring at the speakers. The first time was talking to my dad about it to my mama and just started screaming."

The story of how the song got onto the radio is one of those tales that will continue to make for a rousing anecdote down the road, starting as ungloriously as pure and non-corporate as Loretta Lynn's innocent mission to get her first record played back in the mid-'60s.

But first, we must back up to Paige's upbringing, in a family filled with musicians and singers. Her brother, less than two years older, is a singer in Nashville; in fact, he was Jennifer's musical partner for years. The first seven years of her life were spent in and around churches and coffeehouses—any place in Georgia that would have them. Her grandfather and a scattering of aunts and uncles were all singers as well. "Every time I saw my granddad," she says. "It seemed to skip them completely."

From an early age, Paige studied dance, drama, and voice at a performing arts school. After her high school graduation, she joined a two-piece cover band and went on the road, singing in hotels and casinos for two years. One night, while playing a gig at Bally's in Las Vegas, she met Cryst-

tal Bernard, star of the TV show "Wings" and herself a country singer signed to River North Records.

"She needed a demo singer to perform some of her songs and said to me, 'Next time you go through L.A., stop by,'" Paige says. "You know the



by Chuck Taylor

first thing I did was to schedule a tryout. I'm going L.A."

The two became fast friends, she says, with Bernard recommending that Paige move to Los Angeles and place herself face forward in the music industry. She promptly did. "I came out here and did song demos and played in live bands, working for a year before I was signed," she says. "I struggled to make money, but I never had to take another job." Paige adds that while Bernard instilled in her the confidence to pursue her goals, she made her own connections and pulled strings by herself: "Crystal had a famous woman, while I had to make my own niche."

Among Paige's early recordings was a version of Aretha Franklin's 1968 hit "Chain Of Fools"; it was



PAIGE

remined into a dance version, garnering attention from German dance label Edel. The record company was looking to expand and wanted to find a pop artist to establish its presence in America. In October 1997, Paige was signed and essentially became the label's bet star.

That's when the anecdotal twist of fate came around, which ultimately turned the song into a hit. "Crush" producer and co-writer Andy Goldmark (Elton John, All-4-One, Patti LaBelle) dropped a call to Paige by top 40 KIIS-FM Los Angeles. "He took it on a whim, just to let them know we were in the area," says Goldmark. "He and co-writer Andy Goldmark (Elton John, All-4-One, Patti LaBelle) dropped a call to Paige by top 40 KIIS-FM Los Angeles. 'He took it on a whim, just to let them know we were in the area,'" says Paige. "We hadn't released it. There was no picture for the cover—but [KIIS] flipped over it."

That drew the attention of a number of larger labels eager to get a

piece of the Paige pie. Her team decided on Hollywood, with the artist active in the selection process. "It seemed to make sense with Hollywood, because they've been struggling so long," Paige says. "Everyone there is very hungry and energetic. They seem to have really strong team motives."

Meanwhile, KIIS called Paige in for an on-air interview—her first—which contributed to the record's success there. (It's in high rotation.) Says KIIS morning man and syndicated countdown host Rick Dees, "Jennifer is a real natural. She has that just-out-of-Marietta freshness that comes through in her voice and her music."

Dees is obviously not alone. At top 40 KDWB-FM Minneapolis/St. Paul, Minn., one of the 92 mainstream top 40 stations on the song PD Rob Morris sums it up: "It's a pop record with a great summer feel to it; it fits the mood of most people out there right now," he says. "Lyrically, it definitely relates to the female lead of the next act, but it has that fancy little bit of dance sound that the format can accommodate."

Paige's debut album, just completed and currently being pressed, is due in mid-August. The 11 tracks reside comfortably within pop turf; the album spots primarily mid-tempo dazzlers and a handful of sumptuous, richly produced ballads.

"The album doesn't over-think itself," Paige says. "I love pop music and I don't bring a lot of old-style music to the record. I really love any music where people are really passionate about their singing. There isn't so much of that now."

It's a feeling that's out there in angry and jaded," she adds. "I love songs that evoke a strong emotion—sadness, longing, happiness, doubt—but I'm not a jaded woman. I've got a great family, a great life, and I've learned not to grow too positive as well as negative experiences. You don't necessarily need tragedy and disaster to move forward. The album is not cheery, but it's hopeful rather than angry. I hope people find that refreshing."

Among the artists Paige feels a musical kinship with or admires are Sarah McLachlan, matchbox 20, Counting Crows, Martina McBride, Alanis Morissette, and Joni Mitchell—all singers, she says, who "are all so much more real than most." She also enjoys gospel music, particularly the Clark Sisters.

Looking ahead, Paige says she hopes that, now 20 years of working toward this step will be rewarding with years of hitmaking. "I hope that I'll have grown as an artist in five years. I'm hungry to expand, to write, to be fully involved, maybe singing for Disney on a Monday. Most of all, though, if I can become successful in the music business and hold on to a shot of reality, then I will have succeeded."

# As Emnis Programming VP, Smith Focuses On The Locals

**O**VER THE PAST TWO YEARS, Steve Smith, as Emnis Communications' VP of New York Programming, has had increased influence over the group's stations and formats, including KPWR (Power 106) Los Angeles, which he helped shift to a more R&B/hip-hop-driven approach, as well as retrofitted R&B outlet WTLF-FM Indianapolis. Several months ago,

he fairly argued. Now, however, there's a significant gap between the two. Although artists like Pras and Big Fun are huge on both lists, at Hot 97, Lo, Benke Man, and DMX rule. L.A. favors Jay-Flo, WC, and Nate Dogg.

Presentationally, "just as New York is more in-your-face musically and L.A. is more melodic, the same goes between songs. I don't want to say Power is more laid-back, but there is a smoother vibe."

Although fine-tuning is in the works at KPWR, Smith says the current staff is "top-notch. The air staff is especially totally set, so we're not competing against a lot of great people deserve a shot. They all have great attitudes, are very focused, and work really hard."

One of Power's challenges in recent years of Spanish-lan-

guage radio in Los Angeles, something that also became an issue in New York recently with the ascent of WSKQ-FM (Meigs 97.9) to be the No. 1 slot. Smith, who notes that he doesn't believe in watching any competitor, says, "We're not competing against them. People look at the 12-plus numbers and say, 'Oh my God, WSKQ is ahead of Hot 97.' The top two stations in L.A. are Spanish. What are you going to do? You're going to have to be different. Those stations appeal to an entirely different audience, so anything we do to combat them would be absolute death. They target Spanish-speaking Latinos, an entirely different life group. Even so, it may be difficult to see them above us in the ratings, but changing because of them will only hurt us, make us more vulnerable and less focused."

On top of his Emnis duties, Smith and Newman will continue to consult their growing stable of stations. Recently, they added California outlets KBMB Sacramento, KXXX Bakersfield, KPWR Monterey, and KWIN Stockton.

Smith offers his take on the perpetual debate about how to classify Hot 97 and Power 106. "We're not a power 106 in either [ethnic top 40 or R&B]. I don't want to get into a drama over it. People want to label us—fine, but please acknowledge the fact that we have a tremendous impact on sales. We want to watch our sales grow, but we're not about politics. We all about doing what's right competitively in our markets."

JEFF SILBERMAN



Yet, Smith says, "I won't really be leaving New York. I'll still oversee operations and commute there every month."

Under Cleoharty, Hot 97 was up 5.5-5.6 12-plus in the just-released spring Arbitron survey. "Tracy [Linn] really breathes the format," Smith says. "I couldn't have programmed Hot 97 for four years without her. I'm very proud of what she has done, as well as John Mullen [at jazz sister] WQCD and Tony Bentley [at R&B sister WRKS]. Kris. They're all making tremendous moves to strengthen their stations."

Musically, some observers say, Hot 97 has moved a bit to the right recently, becoming slightly more R&B- (and less rap-) driven following the arrival of former WRKS PD Vinny Brown at rival WBLS and that station's move to a somewhat younger approach. Smith says it's business as usual. "It's still New York's hip-hop station with an R&B flavor. We're not departing any more aggressively than before. Our goal has always been to play to both," he says.

Smith has been stationed in Los Angeles for a while now—and he spent considerable time in Southern California early in his career. Asked about the differences between Hot 97 and Power 106, he says, "Hot 97 targets African-Americans first and foremost, while Power targets Latinos. Those are different lifestyles but we're targeting the air, both musically and between the songs. There's also an attitude difference between the two in general."

"Sometimes, their music tastes



## JENNIFER KIMBALL DEBUTS ON IMAGINARY ROAD

(Continued from page 1)

vision of what the music should be, leaving no creative place for Kimball to say, "I was a person in that equation, but I still loved the music. In some ways, it would've been easier to stay part of the group. I had a whole identity. We were successful and making good livings. It was a personal life was a mess, with my marriage on the rocks. But I couldn't escape the sinking feeling."

In 1994, Kimball sailed out on a sea of instability, doing graphic design and helping other musicians like John Gorka and Catie Curtis in the studio and on the road. But it was through leaving that Kimball regained the confidence she started the new label she needed to complete her solo *Imaginary Road*/PolyGram debut, "Veering From The Wave," due statewide Aug. 18 (see story, this page).

"It was like I walked up to the edge and jumped off. I certainly didn't think I'd end up pursuing the solo option," she says. "I hold no ill feelings. I needed to live. If I wasn't in music, I would have been forced to learn to play instruments better, write songs, or sing lead. It's my turn to prove myself a musician now, to be more than the other half of the Story."

Kimball, who is sister of Sherman Oaks, Calif.-based Chapman & Co. Management, admits that making the decision to go solo was only half the battle. "I had written some songs, started playing at the Redwood and the Santa Monica Coast, and recorded a demo. My past haunted me with comparisons. Plus, if you aren't in a studio making records or touring regularly, you aren't making it in this business. They act like you fell off the face of the earth and returned from the dead when you call."

"She continues, "But even with my confidence, it didn't seem to fit our label but good luck" letters from practically everyone. Until the call came from *Imaginary Road*, who came to see me play in a bar and made me a great offer. Luck was mine, since it was the only offer."

*Imaginary Road* president Dawn Atkinson, who started the label with Windham Hill founder Bob Ake, ran, chuckles at Kimball's humility and says it was talent and moving lyrics, not luck, that landed her the gig.

"I was a big, big fan of the Story and was pleasantly surprised to see Jennifer's name and hear what she had to offer so many years after the split-up. She never wrote for that band, but she probably should have. This is an incredible solo singer/songwriter talent that represents why we started the label in the first place."

Ironically, the band that proved stitching to Kimball will actually be making some of the most interesting to Kimball. "It's an odd turn of events, and we don't want to seem like we are riding old popularity, but Story fans were loyal lovers of folk and pop. We know they will

support hearing Jennifer's voice as they have Jonatha's" (Brooke has since gone on to her own solo career, most recently with the album "10e Wings" on Refuge/MCA).

Bob Say, VP of the six-store, Reseda, Calif.-based Moby Disc has since gone on to her own solo career, most recently with the album "10e Wings" on Refuge/MCA.

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According to SoundScan, the Story's 1991 Elektra debut, *Gravitational*, has sold over 40,000 copies, and the 1993 follow-up, "The Angel In My House," sold 12,000 units.

"People are interested in the acoustic break-up story. I knew I was going to have to address this with the first album, especially since many of the songs are about love and loss," Kimball says. "I don't think my music is the same as it once was, but I've had to come close to Jonatha's, but I have no guilt about soliciting Story lovers. They were loyal, and I owe them a lot. I hope they enjoy it."

Lisa Altman, senior VP of Polygram Classics & Jazz's crossover department, which handles promotion for *Imaginary Road* artists, will use the Story connection to its advantage but also feels strongly about Kimball's appeal to fans that initial fan base.

Altman says, "Launching an artist like Jennifer Kimball is a challenge, but the timing couldn't be better. And her past gives us a huge on-air promotional boost from the expanding female singer/songwriter fray."

PolyGram will use the standard marketing campaign of posters and flats for retail. Kimball, who has a tour in August, will be on *Pretty Polly*, is showcasing her new songs across the U.S. this summer, including two August Lillith Fair dates in Wisconsin and Minnesota. There also are plans for a fall tour and in-stores in key markets.

"Once you see her, you'll want this album for home or the car," Altman says. "She is playing some dates with a skeleton crew, like her and a bassist or her and a drummer, and others with a full band."

Also part of "the her, her, love her" theme is the servicing of the first gig on "It's Over" on *Wave Home*, to triple-A stations July 20. She will also perform at a trade convention for programmers in that format in Boulder, Colo.

Jeanne Dooey, PD of Boston's WKV (River), can't wait to hear the album and spin it for Kimball's home audience. "Her part with the Story is an amazing gift. She's still playing them. But I've also seen Jennifer singing in a club lately, and she has a great voice, which makes for more anticipation."

## BYOB'S Collaborators Lend A Hand

BY CARRIE BELL

LOS ANGELES—On the most basic level, "Veering From The Wave" is an examination of where Jennifer Kimball has been and where she plans on going.

"First and foremost, my past affected my lyrics," says the singer, who self-publishes her compositions under Lazo Art Songs (ASCAP). "After the Story and my divorce, I had to do something to calm the turmoil. It's reflected in all the songs. Most are open-ended like 'An Ordinary Soldier,' which is about leaving the security of success or not getting along with my parents or both those things and more. But there are some that are more direct, like 'This Is My New You,' which is definitely about my decision not to be married or love him anymore. There are happy songs to reflect my new situation."

Kimball, now in her 30s, also found inspiration from musician heroes like the Beatles, Johnny Cash, and traditional country artists. "I grew up listening to these things. Since it's my first album, I'm wearing them on my sleeve," she says.

However, the album's overall atmosphere was cribbed not from a musician but from a 1991 *Rolling Stone* "Patient" writer Michael Ondaatje.

"I have read several of his novels, and the style affected me tremendously," Kimball says. "I had the album out with his books—some poetry collections, some fact and paired with a photo... I wanted the

tracks to bleed together, creating one massive piece."

She nurtured the songs at early shows around Boston, which she describes as "a big music town with niche scenes, great clubs, supportive press, and radio stations that play good music all day." Her familiar face and soothing voice won her many jobs as a backup singer, and when it came time to work on "Veering," she asked for returned favors.

"It was very thrilling to make music with all these talented musicians, and I was humbled by their dedication to my little project," she says of her star-all-folk/pop line that includes guitarist Marc Shustman (Suzanne Vega), bassist Zev Katz (Rosanne Cash, Shawn Colvin), vocaliste Lucy Kaplansky (Colvin, Nanci Griffith), guitarist Duke Levine (My Chapin Carpenter the Story), bassist Mike Rivard (the Story), and guitarist Larry Campbell (Bob Dylan, k.d. lang, the Story).

Kimball says she learned a lot from her Story experience but also says she followed the advice of remembering how to feel to be "designated to the support role all the while having ideas or opinions that were dying to get out."

"Yes, literally it's my solo record, but I like to be thrown off balance by what other people do with my songs," she says. "These folks know a lot, and I want to hear it. And they always end up introducing me to new music. I've followed Kimball to such an extent that I've shared my music sharing by Katz introduced Kimball to

Crowded House and landed a cover of the Neil Finn-penned "Fall At Your Feet" on the record. "I just really fell in love with that song and wanted to include it," Kimball says. "Zev also turned me on to the Beach Boys, who I never much cared for until now. I've started to play 'God Only Knows' live, as well as 'I Can't Help Falling In Love' in Latin. Covers add levity and loosen a crowd. This job can get too serious."

Dawn Atkinson, president of *Imaginary Road* Records, feels working with old friends enriched Kimball's project.

"Besides all her talent, Jennifer has a kind heart and an open mind," Atkinson says. "She was committed to working with people she respected. She especially wanted Ben Whitman as a producer. He is multi-talented and committed to her. They're a winning combination."

Kimball calls the work with Whitman professional healing. "Ben and I had a complete new start where we said goodbye to our ties and found a new friendship."

Kimball hopes to re-create a similar collective experience live. "Most of the time I travel just me and my ukulele and guitars because that's what I can afford," she says. "But if I could always do shows the way I wanted, they'd be theatrical. There would be a full band so I could go from a large rock sound with strange characters to a more intimate sound playing my little instrument."

## RAMMSTEIN HITS THE U.S.

(Continued from page 13)

through uncompromising lyrics and hard music.

Says Rammstein keyboardist Christian Eberhard, "We see our future in the U.S. market. We've seen up Germany, and now it's America's turn."

Here, London Records (U.S.) product manager Wayne Pignatelli says the label got its first glimpse of the band's potential via first-week sales. In December, the group performed 10 U.S. dates with TMT act KMFDM.

"They had a tremendous impact in tour markets," says Pignatelli. "We got the SoundScan figures, and it was no surprise that in markets they visited—such as Austin, Texas, Salt Lake City, and San Francisco—there were line-ups and spikes. We knew that they would have a great fit in the hippest markets, like New York, Los Angeles, and San Francisco, but the tour showed how much impact they could really have."

"The tour shows they provided a few snags, however, in securing appropriate venues." Dave Levesque, senior music buyer for the 36-store, Tor, Mich.-based Harmony House, says that press, MCA's marketing department, and cable have maintained the band's profile in the market. Still, he says, Rammstein needs another tour to boost its success.

"The album is building, but unfortunately we've run into a problem where the band hasn't been able to supplement its buzz in Detroit because they don't have a venue that can accommodate their pyrotechnics," says Levesque. "Now it's the time for them to get in here and make a name for themselves."

London anticipates that Rammstein, which is booked by QHQ in New York and managed by Pignatelli in Berlin, will return to tour the U.S. in September.

In the meantime, London has taken some unique turns to generate excitement for the act. "We decided the video was the backbone of our campaign," says Pignatelli. "We felt that it was the best tool to show people what the band is about. With Rammstein, it's a whole world of a different market."

The original cut of the video—a takeoff on Quentin Tarantino's film "Reservoir Dogs"—was deemed too shocking by MTV censors because of its violent scenes and had to be

altered.

London took a more casual approach to radio, forgoing set implications. "We had a lot of radio stations. One of the first to fall to 'Da HaSt' was modern rock WKRR New York, though Rammstein was most of its success to mainstream rock stations. 'Da HaSt' is No. 22 on the Mainstream Rock Tracks chart this issue.

The larger-than-life Rammstein has also found a fitting niche on film soundtracks. The band appeared on popular albums for "Lost Highway" and "Mortal Combat II."

Additionally, the act contributes its cover of "Stripped" to the forthcoming Depeche Mode tribute album, "The Machine." Rammstein also has a mainstream rock WREX Chicago, one of the two stations Pignatelli credits with turning the tide in the act's favor, was immediately drawn to the track in spite of London's low-key approach.

"The [promotion] person, who's no longer with the label, brought us some stuff the first week of January and was like, 'Oh yeah, there's also this thing. We don't know what it's going to do with it, but they're big in Germany,'" says WREX PD Dave Richards.

"We played it once, and the phones just went out of control."



## REGGAE RE-EXAMINES SPIRITUALITY

(Continued from page 1)

finessed.

The same situation hangs over Blumentritt artist Beauty Killia, a staunch ghetto realist who made inroads into the hip-hop audience with 1990's "My Xperience" and plans to release a follow-up this year.

If the reggae spectrum extends from the "conscious" to the "hardcore" artists standing firm at the extreme end of the music's conscious business may be the most strikingly original and talented, but their concern with social salvation rather than dancehall release is making them harder sells in the Spicers Girls/Hanover House market.

Tall and nobly handsome, reggae chanter Anthony B perfectly embodies the fiery Rasta-youth archetype. Yet the producer of his first label owner Richard "Belko" Bell, are concerned with extending his appeal.

While they consistently stick to themes of spirituality (as in "Chant A Prayer") and rebellion (as in his controversial "Star Trek" video "Pony Roms"), Anthony B's recent hit "Waan Back," produced by veteran singer Jimmy Riley, extols the joys of the "forged" youth troupes' dancehall of the '70s and early '80s.

But the lyrics universal so they appeal to everyone, so everyone can get a right understanding from them, not just a national understanding from my perspective or your perspective," says the 22-year-old, who is performing for our music so the next generation to come can be proud to know that we lift a step on Bob Marley himself and feel good.

"We're about doing the Master's work, which is performing for our people who will tour the East Coast and Midwest, including stops in the crucial yet often overlooked color market. "Music that gran tell us, 'Shout your brother in him head; pop off your eyes. Kill the devil in your breast'; is devil music. Righteous music tells you to know yourself and love yourself, know the Almighty."

Capleton, who was a "blackness" DJ in the '80s but was among the first to turn to conscious themes, is an even sterner general in Jah's musical army. His onstage partnership with Sizzla—a 22-year-old chanter whose hard-driving yet operatic melodic style and prescient lyrics have dominated the scene for the past year and a half—makes for some of reggae's most concise shows. Sizzla brings a complex musical sophistication, while Capleton's intense performance heat could fuel three artists.

Both are consistently high-minded lyricists, but their aura of exclusivity diverges from '70s Rasta-reggae's universality. This begs the question: How can these artists, who can go beyond their devoted following of "Even at home, they are the focus of a 'Bun Jesus' controversy.

The "Jesus" that Capleton and Sizzla are referring to is the "white treatments of the corrupt West"—is the "white" God fed on Africans by slavers and colonialists, not the figure with "hair of lamb's wool" described in the New Testament, they

say. But that point isn't always clear, and the burn-this-and-that crate takes on a new faction of Jamaica's Rasta youth has offended the island's Christians and some veteran Rastamen, notably DJ Charlie Chaplin.

"The lyrics are strong and sensible," Chaplin said of Sizzla and others. "I don't see the problem. It's not no mek no sense, the cow give the milk and then kick it over. Or you build a house, and then you go bail-douse it down."

Yet Sizzla and Capleton, who have released two albums on Def Jam and collaborated with state-side rappers, maintain that their battle is against that very divinity.

"The real authentic thing you have to take out of yourself, about a race, about a nation of people, is never taught in the schools," says Capleton. "The whole trip of divide and rule is still in place, but we [are] supposed to seek on a collective level. Love is the only thing that governs the people. Money, guns, bombs, and prison cannot govern people. Is love that govern the people, so we have to endorse the authentic love."

### 'SUNNY INCISIVENESS'

No controversies swirl around Luciano, who, more than any other reggae singer today, exudes a sunny incisiveness that seeks to heal troubled souls. Luciano's lyrics, delivered with a confident baritone, serve only matters of the spirit and heart—no romantic love or other worldly concerns.

"What is expressed by me is what is really on my mind," says Luciano. "I'm a spiritual soul, and I

can't express those other than spiritual melodies and words that enhance spiritual growth."

"Luciano rapper" may not be running quite as high among reggae fans these days as a year or two ago, but with his many intensely visionary and beautifully realized tunes have filled the airwaves. He created the hits of Marley and Garnet Silk. Luciano's two Xterminator/Island Records releases would have been standouts even among the reggae achievements of the '70s. His live shows are also galvanizing. No one at his Sunfest '96 set will ever forget his performance. Tears ran from thousands of eyes, including those of singer Judy Mowatt of Marley's I-Threes harmony trio.

Luciano's exultant yet intricately shadowed music is so captivating live that, despite his "strictly spiritual" credo, his appeal is potentially limitless. Once you've seen him in performance, you'll never forget it.

But a failure to tour in cities other than traditional reggae markets has kept him from African-American and alternative rock audiences. Without live impressions, new listeners are less likely to buy Luciano's recordings, the repeated listens that yield their subtle yet undeniable riches.

Luciano knows that reggae fame is a double-edged sword, and he's already indicated that he doesn't rest on his laurels. "It's a continuous growing process," he says. "Once you become part of this musical mission and see its essence, you have to keep doing it until Jah say when."

"Even if I don't tour certain parts, I know that the reggae is still reaching there," he adds. "It's just a matter of my face now appearing on some circuits. My honest feeling is that one does not really have to explode as big as a megastar in order to be a star." (Continued on page 87)

# Jamaica's Climate Improves For The Music Business

BY ELENA OUMANO  
KINGSTON, Jamaica—Major concert and festival promoters are working alongside the Jamaica Tourist Board (JTB) to bring business to the island, helped in part by the nearly year-old Air Jamaica hub (which provides flights to and from five other Caribbean islands) and the recent CARICOM Summit in Montego Bay, which promoted regional cooperation and intercontinental exchanges among Caribbean nations).

With its numerous world-class recording studios, multitude of festivals and music studios, the island's tourism complex being readied for foreign visitors, Jamaica is emerging as an internationally competitive, first-class music venue.

Yet business challenges remain. These include the lack of a CD manufacturing plant, the high duty tax levied by the government on incoming CDs, and the perennial thorn of piracy. Music industry groups, such as the Jamaica Music Industry Assn. (JMIA), are rising to meet these obstacles head-on.

Next February, the four-star Ruzay Entertainment Complex, owned by A.F.R.I. Collective Ltd., will open its

doors in Montego Bay, thereby boosting the appeal of Jamaica's second-largest city. "Each year, approximately 1 million tourists come to our shore, and most of those visit here because of the reggae phenomenon," says Ruzay co-owner Christian Hewitt.

The auditorium, designed by Shem Milton and Wilkie Inc., takes up the building's first two stories and holds 1,500-2,000 people. It will feature a variety of home-grown and international events, including concerts. The multipurpose, multimedia facility will also house a sound stage for music production, offices, and a food court, and it's capable of recording live broadcasts.

On the festival front, Negri Music Fest—held in February and promoted by the JTB, MTV, and Jamaica's Ronnie Nappa Productions—featured Roy's Men. Segments aired on MTV's spring break programming.

This summer, Sizzla's fifth staging episode, "The 100 Days," will be held in June at Catherine Hall and will feature Jamaican stars Beenie Man, Lady Saw, Scare Dem Crew, Anthony B., Yellowman, Dennis Brown, Gregory Isaacs, John Holt, and soon

## More Acts Mix Gospel, Reggae

KINGSTON, Jamaica—Music with gospel sentiments rapped and sung over reggae rhythms is among the most popular genres in Jamaica. This is despite a general lack of radio play, with the exception of the R.I.T. FM.

Kingston even boasts a Christian nightclub, which celebrated its one-year anniversary in April with an all-night gospel concert dubbed Selectors Rebirthment; profiles went to the High Schools Evangelism program.

Only five years earlier, the reggae/gospel group Change sparked an islandwide controversy by appearing alongside reggae act Inner Circle at White River Reggae Bash. But enough artists have been baptized since then for Sunsplash '98 to include a gospel night. It featured Ziggy Soul, Sons & Daughters, Junior Tucker, Carlene Davis, and the R.I.T. FM's Mowatt, Papa San, and Grace Thrillers.

"It seems like a sudden surge, because some popular artists have now become gospel singers, but it's been a constant growth," observes David Tucker, a Jamaican reggae veteran who recently released a gospel album, "Jesus Is Only A Prayer Away." In early May, some 10,000 people attended the Rejoice Jamaica concert, held at Kingston's R.I.T. at the Boboys program. If featured Davis and special guests Mowatt, San, and Tucker.

"I had to get out and walk a mile from my car to the venue," says Davis. "I couldn't get in, and I was pushed out." It was the biggest concert in Jamaica in a long time.

"People are very excited and feel that there's hope for them," Davis continues. "When it comes to gospel music, there's no limit to

how it's produced or arranged, because the key is the message. By us [reggae performers] making that first step, the people are encouraged that there's a better way of life out there. They feel strong, as if do to what I've already had a platform, we are being led to encourage people to move forward and live a spiritual life. Who better to do it than us?"

### PAPA'S CONVERSION

San, known as "Marathon Man" for his fast-talking DJ style, is among a tiny minority of reggae rappers who have managed to remain current for nearly two decades. After he was baptized in September '97, San began appearing on gospel shows and speaking at church functions.

"I realized there is only one way," he says, "because there is only one truth, and that's Jesus Christ, who is my Lord and savior; who died on the cross for my sins and (whom) I love." San has just completed his 14th album, which consists entirely of DJ-based gospel tracks. It will be released on his own Survival label.

"There is no rock, because it is not about career," says San. "It is about serving God and doing his will." Tucker plans to release his first gospel album (the 10th of his career) this year on his Don't Test label.

Yet the combination of reggae and gospel still makes for a controversial mix, and objections are being raised from both camps. However, Tucker says, "gospel is a message and not a type of music. Therefore, gospel can be done in any type of music, including reggae."

ELENA OUMANO

stars David Rudder and Machel Montano, among others.

### 20 YEARS OF SPLASH

Sunsplash's 20th-anniversary took place during the winter Jamaica's oldest tourist season—Feb. 1-8. It officially joined the annual celebration of Bob Marley's birthday to become known as Bob Marley Week with Reggae Sunsplash. Four nights of concerts in White River Reggae Park in Ocho Rios presented a full spectrum of Jamaican music.

The annual Spring dancehall concert—held in Boboys, Day to a Kingston and on New Year's Eve in Montego Bay—scored high marks, with hip-hop artists Busta Rhymes and Lil' Kim.

Rebel Salute, the annual culture/reggae show promoted by artist Tony Rebel and held in January in Mandeville, featured its usual cream-of-the-crop roots artists lineup. Air Jamaica's elegant Jazz & Blues Festival ran Nov. 7-9, 1997. Day to a Kingston and on the lawn of Ross Hall Great House in Montego Bay. The festival featured a solid international lineup, including reggae acts and Erykah Badu, George Benson,

Maxi Priest, and the Iesley Brothers.

Greater cultural and economic exchange among the Caribbean islands and the rest of the world is being promoted by the increasingly successful reggae/soca carnivals, as well as by the year-long weekday-night R&R radio program "The Global Beat," which is hosted by musicologist/author Dermot Hussey. Reggae Carnival replaced the Jamaica festival this year. It launched April 3, with parties running through May at Kingston's Reggae Carnival Village.

Beenie Man's solo single "Jump Up And Down" performed brilliantly in Trinidad, and Shaggy dueted with Machel Montano for the huge Trinidad & Tobago Carnival hit "Toro Toro."

Jamaica's annual Carnival (participated on the 150-year-old Trinidad & Tobago Carnival) was formally launched in 1989 by bandleader Byron Lee with about 100 musical acts. This year it ran April 12-15, and was part of the Jamaica National Development Commission, and was attended by tens of thousands.

Caribbean Heritagefest '97—held (Continued on page 87)



## LEFT BANK LAUNCHES LABEL

(Continued from page 1)

style Records, an 18-month-old swing label whose roster includes such up-and-coming groups as Blue Plate Special and the New Mighty Show; Motley Records, a reissue label devoted to Motley Crue's catalog; America Records, a new-music imprint run by Motley Crue guitarist Nikki Sixx; and Independent artist rock label owned and helmed by artist/producer David

Cremm that has signed South Carolina female singer/songwriter Ashley and Bay Area rocker James Michael.

BMG will function as Beyond's worldwide distribution partner. For the U.S., the two companies have agreed a pressing-and-distribution (P&D) deal, whereas in territories outside the U.S., BMG will license, promote, market, and distribute Beyond's product.

Beyond, which has offices in Nashville, New York, and London, has been staffing up gradually over the past months, partially with Left Bank personnel. Beyond's top executives are CEO Tom Gosney, head of A&R Randy Nicklaus, head of product management Julie Du Brow, and marketing executive Jordan Berliant. Furthermore, Beyond has set up a joint venture called EBH with the Epitaph and Tommy Boy labels for national radio promotion.

Beyond's release schedule kicks off Aug. 11 with "Swing This Baby," a Slimstyle compilation that features Blue Plate Special plus a new product from genre stalwarts Big Bad Voodoo Daddy, Jerry Popkin's Daddies, the Brian Setzer Orchestra, and Royal Crown Revue. In October, Beyond will follow with two releases from its respective labels. "Coolio's Crowbar Records—Breaking And Entering," a label compilation that

will feature new acts Crazy Chrome, Rated R, Big Blue, Divine Society (D.V.S.), and De Wylid Kingdom; and Motley Crue's "Bitter Pills: The Greatest Hits," which will include new tracks produced by onetime Crue associate Bob Rock.

Beyond's release plans for early 1999 include Blondie's "No Exit," an album of new material by the reunited band, which will feature original



THE NEW MORTY SHOW

members Deborah Harry, Chris Stein, Clem Burke, and Jimmy Fallon by the reunited band. Also on tap for early '99 is the debut by rock act Al's Not Well.

The diversity of Beyond's label and artist roster reflects Left Bank's broad business profile. In its 15-year history, the company has guided the careers of such profile artists as the Bee Gees, Clint Black, the Cranberries, Deana Carter, Duran Duran, Dr. Hill, En Vogue, Richard Marx, Meat Loaf, John Mellencamp, the Moody Blues, Motley Crue, Sponge, and Tony Toni Tonc.



SPONGE

The company's Bank's Strategic Record Research venture has applied demographic research to projects by Michael Bolton, the smashing Pumpkins, Tina Turner, New Edition, and the Beatles, in addition to its own management clients. Furthermore, in partnership with DDB-Nordstrom Worldwide, Left Bank has created programming and promotions for the likes of the Beatles, Garth Brooks, and Bob Seger.

Beyond's label was also involved in the launches of new technology firms: Liquid Audio and azb, and it currently programs the music section of Pepsi's Internet site.

Kovac says Left Bank's success in different facets of the music business will benefit Beyond as it tries to make an impact in the marketplace.

"Left Bank has always been a company that marketed, promoted, and sold the music that artists made," says Kovac. "Our philosophy was that artists made the music and our job was to get the music to the public."

Left Bank and Beyond COO Jeff Slayton adds, "Left Bank as a management company has always been involved in the areas of artist promotion, marketing, A&R, and sales departments, so becoming a full-service record company is a fairly natural step for us. It's really the same job."

For BMG, Beyond's mix of new and established artists and Kovac's own set of priorities and beliefs, and they fall under the umbrella of Beyond," says Motley Crue's Sixx, whose Americana imprint will release a debut by Southern rock act Moonshine and 1958, an experimental group led by himself, former Boxing Gandhis member David Darling, and programmer/producer Scott Humphrey.

"The notion of having a base built into a new venture is a compelling reason for a base you can believe in," says BMG Entertainment North America president/CEO Strauss Zelnick. "There are certain legacy artists who, though credible, don't sell a lot of records. Allen is involved with people who can sell records."

BMG Entertainment International president/CEO Rudi Gassner, who will oversee the Beyond licensing and artist-related activities, "Allen is one of those rare managers who carries worldwide recognition and respect, and he really understands music. That creates a good foundation for a label."

The Beyond relationship has further significance for BMG because of the distribution company's strength in working with third-party

repertoire.

"We're very interested in this type of relationship," says BMG Distribution president Peter Jones. "It gives us fee income, leverage, and an opportunity to form relationships over time. If you look at Private Music and Windham Hill, those were both P&D deals that became fully owned [by BMG]. Third-party distribution is part of the engine that drives this company."

The artists and executives who will be running the various Beyond labels say they feel empowered by the autonomy Kovac has granted.

"My label has its own set of priorities and beliefs, and they fall under the umbrella of Beyond," says Motley Crue's Sixx, whose Americana imprint will release a debut by Southern rock act Moonshine and 1958, an experimental group led by himself, former Boxing Gandhis member David Darling, and programmer/producer Scott Humphrey.

Slimstyle owner and founder Jack Vaughn, who will continue to run the swing label as his Tucson, Ariz., headquarters, says, "Beyond is very artist-friendly and artist-oriented. They're concerned with the quality of the product, and they give us a great deal of autonomy."

Coolio, who co-owns Crowbar with longtime associate Pete Manriquez, says the Beyond deal has afforded him the luxury of working intimately with all of his acts. So far, he has been extensively involved in A&R scouting for Crowbar and plans to

follow through with writing, performing, and/or producing with his acts.

"I'm the overseer," says Coolio. "My artists bake the cake, and I put the frosting on it."

Manriquez adds that Kovac has taught him the importance of setup. "Everything has to be in sync—publicity, marketing, radio promotion." "My artists bake the cake, and I put the frosting on it."

Other musicians involved with Beyond praise the company's no-nonsense approach. Blondie front woman Harry James says, "Beyond wanted to move ahead quickly and make it as simple as possible. They didn't pull my chain and try to blow it up into some great thing. It was just, 'Let's make a great record.' That really appealed to me. It's a guerrilla warfare, underground approach."

Similarly, Left Bank management client Barry Gibb of the Bee Gees cites Kovac's "hands-on approach and profound understanding of career development" as building blocks for "a powerful record company that cares." Country star Carter adds, "The folks at Left Bank have always thought out of the box and have methodically figured out ways to allow my music to reach the audience that were anything but generic."

Kovac says he plans to bring to Beyond an artist development philosophy rare in today's music business, which he says has become obsessed with short-term gains. "We're going to be a company that allows for patience, which is a quality lacking in a business based on quarterly billing," says Kovac.

BMG Distribution president Peter Jones says the Beyond deal has afforded him the luxury of working intimately with all of his acts. So far, he has been extensively involved in A&R scouting for Crowbar and plans to

are currently as high as \$20.

The JMAI has also focused attention on the issue of reggae piracy, particularly in the States, where a bustling trade in pirated reggae compilations has been thriving, undisturbed. In March, the FBI and the Recording Industry Association of America (RIAA) conducted a sting on reggae pirates in the Bronx, N.Y., after a suspicious CD manufacturer notified the RIAA.

In May, the JMAI held a working anti-piracy campaign to alert and educate the Jamaican public.

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## JAMAICA'S CLIMATE IMPROVES FOR THE MUSIC BUSINESS

(Continued from page 45)

Oct. 11-12 at Jamworld in Portmore, in the St. Catherine province—showed that the music scene is bright, sounds, and tastes of the Caribbean."

The high point of the annual All That Heritage and Jazz Festival, held Oct. 12-20, 1997, was the Jamaica Dance Party, a bus street procession and ceremony, with international drummers led by Senegalese master Mor Thiam.

In the industry side, the Jamaica Federation of Musicians concluded its 11th annual Musicians' Week with the Jamaican Music Award Show, held April 29 at the Wyndham Kingston Hotel. Aimed at attorneys, managers, producers, and behind-the-scenes players in the business, Musicians' Week '98 also showcased several music business seminars.

The local music industry's looming problem is the lack of a CD manufacturing plant in the country, a situation combined with the high duty tax levied by the government on all incoming CDs, including those recorded on DAT on the island but transferred overseas for use in the U.S.

This past spring, label owner Janet Davidson, Janet Smith (manager/vice producer/Allen Smith), and producer/label owner JMAI head Mickey

Bennett met with Minister of Finance Omar Davidson to propose an arrangement that he called "the eight-year deal" would be based on a percentage of the CD-manufacturing costs only.

In a May statement, Bennett described a subsequent meeting with the minister of customs, whom he says the deal would have afforded him the luxury of working intimately with all of his acts. So far, he has been extensively involved in A&R scouting for Crowbar and plans to

Once the downward adjustment in duty is made, Jamaican CD wholesale costs should be significantly, along with retail CD prices, which

## REGGAE RE-EXAMINES SPIRITUALITY

(Continued from page 45)

to get that effectiveness in the mission. One can stay in his little corner and transmit messages."

Buju Banton, on the other hand, refers to the pain in his corner, and that's one of his greatest strengths. Of all the young reggae talents today, no one better elucidates the natural link between culture and spirituality and mountain-top Rastaman.

Some have questioned the sincerity of his "transformation" from dancehall's provocative, teenage Mr.

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## BUBBLING UNDER NOT 100 SINGLES

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	3	IN YOUR WORLD	THE NOTORIOUS B.I.G. (IMPACT PROMOTION LABEL)	14	1	SMILEY	SMILEY (IMPACT PROMOTION LABEL)
2	1	THE ROCKAWALLER (SABW)	THE ROCKAWALLER (SABW) (IMPACT PROMOTION LABEL)	15	13	DEAR U	DEAR U (IMPACT PROMOTION LABEL)
3	4	THE MOST BEAUTIFUL GIRL	THE MOST BEAUTIFUL GIRL (IMPACT PROMOTION LABEL)	16	19	OH MY UH! THE WAY YOU LIKE IT	OH MY UH! THE WAY YOU LIKE IT (IMPACT PROMOTION LABEL)
4	5	STAY	STAY (IMPACT PROMOTION LABEL)	17	24	SOUTHWEST	SOUTHWEST (IMPACT PROMOTION LABEL)
5	6	THE NEW BANG	THE NEW BANG (IMPACT PROMOTION LABEL)	18	2	THANK YOU	THANK YOU (IMPACT PROMOTION LABEL)
6	7	STOP BEING GROSS	STOP BEING GROSS (IMPACT PROMOTION LABEL)	19	2	RUTHLESS FOR LIFE	RUTHLESS FOR LIFE (IMPACT PROMOTION LABEL)
7	1	MOVING ON	MOVING ON (IMPACT PROMOTION LABEL)	20	10	ORDINARY PEOPLE	ORDINARY PEOPLE (IMPACT PROMOTION LABEL)
8	2	WE'VE GOT THE BEAT	WE'VE GOT THE BEAT (IMPACT PROMOTION LABEL)	21	7	FULL COOPERATION	FULL COOPERATION (IMPACT PROMOTION LABEL)
9	7	DELICIOUS	DELICIOUS (IMPACT PROMOTION LABEL)	22	8	SUNSHINE	SUNSHINE (IMPACT PROMOTION LABEL)
10	12	YOUR IMAGINATION	YOUR IMAGINATION (IMPACT PROMOTION LABEL)	23	44	I SAID A PRAYER	I SAID A PRAYER (IMPACT PROMOTION LABEL)
11	13	2 LOVE PARTY	2 LOVE PARTY (IMPACT PROMOTION LABEL)	24	25	THE SHOCK YOU'RE WEARING	THE SHOCK YOU'RE WEARING (IMPACT PROMOTION LABEL)
12	9	IF YOU COULD READ MY MIND	IF YOU COULD READ MY MIND (IMPACT PROMOTION LABEL)	25	7		

Bubbling Under lists the top 25 singles under age 100 which have not yet charted.







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Table with columns: WEEK, ARTIST, ALBUM, PEAK POSITION. Includes entries for Jeff Buckley (108), NewBoyz (109), Jaci Velasquez (110), Dwight Yoakam (111), Soundtrack: I Got The Hook-Up! (112), Friends (113), The 69 21 (114), Various Artists: Ultimate Country Party (115), Destiny's Child (116), Fleetwood Mac (117), Andrea Bocelli: The Opera Album (118), Foo Fighters: The Colour and The Shape (119), Montell Jordan: Let's Ride (120), Seven Mary Three: Graveyard (121), LSG: Levert/Swiggall (122), Cowboy Junkies: Miles From Our Home (123), C-Murder: Life Or Death (124), Kenny Chesney: I Will Stand (125), Kenny Wayne Shepherd Band: Trouble... Is (126), Various Artists: Monsters Of Rock (127), Various Artists: Luthi Fair (128), Pearl Jam: Yield (129), Wolfe Ben Frest: Wolfe Ben Frest (130), Bonnie Raitt: Fundamental (131), Lenny Kravitz: 50 Shades of Black (132), Chicco DeBurga: Long Time No See (133), Brooks & Dunn: The Greatest Hits Collection (134), Billy Bragg & Wilco: Mermaid Avenue (135), Monster Magnet: Pure Power (136), Various Artists: Millennium Funk Party (137), Limp Bizkit: Three Dollar Bill, Y'all (138), Days of the New (139), Goodie Mob: Still Standing (140), Soundtrack: The Wedding Singer (141), Terri Clark: How I Feel (142), Various Artists: Phantom Power (143), Lord Tariq & Peter Gunn: Make It Reign (144), Smash Mouth: Flush Yu Mang (145), Various Artists: Club Mix '98 Volume 2 (146), Aqua: Aquarium (147), Soundtrack: Streets is Watching (148), Lenny Kravitz: Inspirational Songs (149), The Carpenters: Love Songs (150), Elvis Crespo: Suavemente (151), Various Artists: The Sound Presents Hip Hop Hits - Volume 1 (152), Rich Mullins and Ragamuffin Band: The Jesus Record (153), InSane: The Great Milenko (154)

Table with columns: WEEK, ARTIST, ALBUM, PEAK POSITION. Includes entries for Soulja Slim (155), Black Eye Peas (156), Fred Durkin & Radical For Christ (157), Various Artists: Independent Day (158), Ricky Martin: Vuelve (159), Tool: Aenima (160), Loreena McKennitt: The Book of Secrets (161), The Jimi Hendrix Experience: BBC Sessions (162), Mystikal: Unpredictable (163), Soundtrack: The Mask of Zorro (164), Aerosmith: Nine Lives (165), AC/DC: Let There Be Love (166), Cleopatra: Comin' Atcha! (167), Ozzy Osbourne: The Ozzymania Tour (168), The Verve: Urban Hyems (169), Various Artists: Jim Brickman's Vision of Love (170), Soundtrack: My Best Friend's Wedding (171), Soundtrack: Selena (172), The Notorious B.I.G.: Life After Death (173), Slayer: Divinity (174), P!nk: This Fire (175), Various Artists: Pure Disco (176), Public Announcement: All Work, No Play (177), Stabbing Westward: Darkest Days (178), Trisha Yearwood: A Collection of Hits (179), Chris LeDoux: One Road Man (180), Various Artists: Veggie Tunes 2 (181), Jimmy Page & Robert Plant: Walking Into Clarksdale (182), Various Artists: Millennium Funk Party (183), Timbaland & Magoo: Welcome to Our World (184), Blink 182: Dude Ranch (185), Steve Wariner: Burnin' the Roadhouse Down (186), Sevendust: Seven (187), Devo: Head or Tail? (188), Soundtrack: Anastasia (189), Boyz II Men: Evolution (190), The B-52's: The Capsule - Songs for a Future Generation (191), Michael W. Smith: Live the Life (192), MXPX: Slowly Goad the Way of the Buffalo (193), Tania: Tania (194), Busta Rhymes: When Disaster Strikes... (195), Billie Myers: Growing Pains (196), Prodigy: The Fat of the Land (197), Chubbawamba: Tubthumper (198), Andrea Bocelli: Viaggio Italiano (199), Joe Diffie: Greatest Hits (200)

TOP ALBUMS A-Z (LISTED BY ARTIST)

Table listing top albums by artist in A-Z order. Includes artists like Amy Winehouse, Ani DiFranco, Baby Face, Backstreet Boys, and The Beatles.

## BOUKMAN EKSPERYANS SETS OFF A 'REVOLUTION'

(Continued from page 12)

tion, dancefloor frenzy, and front-line resolve, the set's searing energy kicks off with the first notes of lead track "Seven Siskit (No More Excuses For The War)" and runs high through all 13 tracks.

"Revolution" culminates nearly three decades of Boukman's tireless efforts for a Haitian revolution of the music. "I could not stop for the past three years," we've become the music of a force for change in Haiti," says Lolo Beaurbin, who shares lead vocals with Manze and is also a popular Haitian TV entertainer and host of the "Seven Siskit (No More Excuses For The War)" program. His way has also become more radical in the past we want to change. We need another revolution in Haiti."

The nine-member Boukman has been a work in progress, blending voodoo excitement with the best of the West. Blistering guitar raves and jangly keyboard riffs involving Santana, Led Zeppelin, Bob Marley, and Jimi Hendrix flash through syncopated drumming and bass. Sincere words, Manze's lilting cadences, and the group's hypnotic chanting.

Those incantatory voodoo rhythms pulse even stronger in "Revolution." And Boukman's mix of the familiar and the new. "I'm getting more and more into it, translated here, as are its lyrical calls (as they are translated into English in the liner notes) for humane change.

"This album has younger energy," says Beaurbin, who produced the album. Boukman's 25-year-old brother Michael "Othica" Lynch and the departure of Beaurbin's brother to become a producer. "We've been involved in the voodoo rhythm in Haiti, the Mandingo rhythm, among an [insular] community of Mandingos in the North, who've kept their rituals and music from Africa. 'No Pa Vie Lags We Don't Stop No Way.' The lyrics are based on that rhythm, and it's not far from the reggae rhythm. We can do it on it, and it even gives us the opportunity to play raggamuffin and rap over a voodoo rhythm."

"I'm getting more and more into it," says Tuff Goon, marketing. "It's committing all its resources to make sure everyone is aware of 'Revolution,'" says Tuff Goon U.S.A. president Cassandra Goins. "I am thrilled to be part of the Boukman project. They are among the most intelligent and sincere groups, and their music is full of a passion anyone can feel."

Marketing strategies include "going back to the founding roots of the Haitian community throughout the U.S.," says Goins. "We're involving a lot of Haitian organizations and Haitian businesses" in the awareness effort, including the Salt Lake City-based Haitian Development Network.

### THREE-PART RADIUS PUSH

Tuff Goon is pursuing an aggressive, three-phase radio campaign starting with the album the week before street dates. "When it comes to radio, 'Revolution' is an album-oriented record," says Goins. "There's no single, but certain tracks will be pushed during the months following release."

The album was serviced to commercial and noncommercial stations that have reggae and world beat shows, college radio, and Haitian radio stations with Creole- and French-

speaking programs. The label also is buying radio ads in major markets with large Haitian populations.

Other strategies include interviews, promotional contests and giveaways, and radio drops for key stations and DJs. Some of these efforts are designed to coincide with the group's Aug. 17-27 nationwide tour. The tour includes Ivory Coast reggae star Alpha Blondy as well as its September solo trek through the same territory.

Next, the set goes out to French-Canadian commercial and college radio. "We're doing interviews, radio drops, ads, and a postcard campaign to music directors and DJs. Phase three in all markets will emphasize tour support, including ticket and CD giveaways."

Boukman will also appear on the public television program "Haitian Experience" sometime in September. Anticipation at radio before street date is fever-high. "Boukman is a total package," says Tuff Goon. "You can't stop dancing," says Richard Seagr, world music director at WHUS Stores, Conn. "This will be a No. 1 album for us, no question. Two of their first three albums were No. 1. They're getting more and more into it on listener response and rotation."

## NONTRADITIONAL MUSIC RETAILERS GROW IN U.K.

(Continued from page 3)

Now have also expanded, ending the year with 47 and 34 stores, respectively.

However, U.P. Virgin—which is now a wholly owned subsidiary of WHSmith to the Price Entertainment Group (Billboard, July 18)—has faded from a peak of 386 stores in 1991 to 235 at the end of last year. The indie sector has been hardest hit. The rise of the supermarket and big indie outlets fell from around 800 to 300 in that time.

Richard Wootton, chairman of the British Association of Record Dealers and co-owner of the indie store Ainsleys, says the fall in the number of "other" outlets may be misleading, as this may represent traders at the margins of the business. Nonetheless, he says, the decline shows 200 more mainstream indie stores is cause for concern.

"It's fairly depressing," he says. "Most indie retailers I speak to continue to find things difficult, but the way the market is going the major concern is the expansion of the supermarkets—the expansion of the supermarkets—with their passion for creaming off the top sellers and selling them at a discount price—is having a negative effect on the business," he adds.

Wootton says, though, that labels have recognized that the indie sector, with its traditionally wide stocking policy, is where records from new artists are presented to the public for the first time. Now, he says, labels are acting to preserve the sector's remaining health.

"We're getting more help now with discounts, merchandising equipment,

Retail response is equally enthusiastic. "Revolution" will be the one to put them in their very deserved position as among the most successful world music groups," enthuses Salim Larned, world music buyer for HMV's 86th Street location in New York. "I'm sure it will sell a lot, because Tuff Goon really believes in them."

### RETAIL CAMPAIGN

The label's retail strategy also follows a three-part structure, with regional programs in key markets, retail programs to coincide with the group's regional programs in select college markets starting in the fall. The label plans to secure endcaps, listening posts, and in-store play in major chains. Independents and mom-and-pop will be serviced additionally by an independent representative, while street teams, working especially vigorously in Caribbean neighborhoods, will maximize visual exposure.

Bookings and promotional CDs will give the band presence at special events, such as festivals, parades, and fairs. Other strategies include tagging and sniping campaigns at select college campuses and independent paper stores of upcoming sound track projects.

promotional campaigns, and window displays," Wootton notes. "I don't know whether this is closing the stable door after the horse has bolted, but the question will be whether it's too little, too late."

Wootton says that he believes the indie's rate of decline has stopped increasing, but that he anticipates around 2.5% of stores in the sector will close each year in the foreseeable future.

He argues that the solution for indie stores is to specialize in some way rather than trying to compete with the supermarkets' lead to head.

The BPI's Statistical Handbook notes the independent artists' share of the singles market fell from 60.7% in 1969 to 62.5% last year. The organization says this is due not to a decline in the popularity of domestic acts but to a rise in the success here of continental European artists. The book cites Denmark's Aqua, Germany's Saah, and Sweden's Carpathians and the Waxidies as examples of those acts' increasing penetration.

British artists' share of the album market rose from 53.1% in 1996 to 58.3% last year, the book reveals. The U.S. share of album sales was steady at 28.4%. However, an American act's share of the sector has been declining since a peak of 38.7% in 1982. Says the BPI book, "It would seem [the Americans'] declining share is inextricably linked with the falling share of rock music, which is why when American acts are taking a higher proportion of sales via artists such as Oasis, Texas, Radiohead, and the Verve."

The book also notes that the British share of album sales has a 10% average of 3.4 albums per head per year—is no longer the highest in the world, having been surpassed in 1997 by the U.S. and Denmark, both with 3.5 albums bought per person per year.

## BETWEEN THE BULLETS

by Geoff Mayfield

**FEEING THE BEAST:** You just knew that the Beastie Boys' "Hello Nasty" would make a loud entrance. First-day sales at Blockbuster were in the range of 17,000 units, a figure that is often larger than what the chain's best seller might do in an entire week. At New England chain Newbury Comics, first-day sales (including those rung at Monday midnight sales) were 30% larger than the amount the Dave Matthews Band did earlier this year in its first six days—significant because the Matthews sum represented the largest first-week sales in that web's 20-year history.

Add up all the totals from all the merchants and you indeed have a huge number, as the alternative rap act hauls in 681,500 units for the week, more than triple the 220,000 pieces that placed 1994's "Ill Communication" atop The Billboard 200 in its first week. "Hello Nasty" total represents the biggest opener by a 1998 album and the second-largest week by any album this year, eclipsed only by the whopping \$47,500 of the "Titanic" soundtrack landed in the Feb. 28 issue.

The bow also stands as one of the largest debut weeks since Billboard adopted SoundScan data in May 1991, ranking sixth, seventh, or eighth—depending on how you count. You see, the Notorious B.I.G. came in with 683,500 units last year when "Life After Death" dropped shortly after the rapper was killed, but street-date violations brought it on a week early. Similarly, I'm tempted to consider the three weeks that Pearl Jam's "Vitalogy" charted, when it sold 855,500 units, to be its debut, because the first two weeks were based solely on a limited-quantity version, rather than sales of the complete version. And, although it did not debut at No. 1, we dare not forget GUN's "Roses" "Use Your Illusion I," which had first-week sales of 685,000 units in 1991 the same week that GNR's "Illusion II" opened on top with 770,000 units.

Among albums that have debuted on No. 1 in the SoundScan era, "Hello Nasty" ranks seventh; including all weeks, debut and otherwise, the new Beastie Boys total ranks 16th.

Since this is the third No. 1 album in the Beastie Boys' career—the group's first, "Licensed to Ill," climbed to No. 1 in its 15th chart week—it is almost astonishing to realize that they have only had three top albums in the past 10 years. "Hello Nasty" peaked at No. 10, but "Some Old Bullshit" stalled at No. 46 in '94, the '95 EP "Root Down" charted no higher than No. 50, and the oddball instrumental set "The Sound From Way Out" peaked at No. 45 in '96.

Why so big this time out? Capitol VP of marketing Steve Rosenblatt notes that in the four years since the Beasties' last real album, the industry has witnessed low-key breakthroughs by 311, Bekt, and other acts who owe a sonic debt to the hip-hop pioneers, and that those successes paved the road for "Hello Nasty." He further notes that even before the record went to radio, influential Los Angeles modern rock outlet KROQ found the Beastie Boys to be the station's No. 1 research act.

But an experienced record exec, not to mention a second-generation record rat, Rosenblatt is also quick to credit the Beastie Boys for delivering "a really great record" and says his label also did a top-notch job creating awareness of the album's arrival. While those statements may be the perfect illustrations of political correctness, the huge opening-week sum seems to give credence to the compliments.

**SWING STREET:** Stops on "Live With Regis & Kathie Lee" and "Late Night With Conan O'Brien" help the Brian Setzer Orchestra earn a new chart peak, as the swinging act sashays 39-26 with a 43.4% gain on The Billboard 200. This marks a new peak for the group, which has been on a fast track since it charted four weeks ago, at No. 10, to gain in its second week, even though it got pushed back one place on that chart, and last week had an 18% increase when it bounded 48-39.

The album marks Setzer's tallest chart rank since the second Stray Cats set, "Rant 'N' Rave With The Stray Cats," peaked at No. 14 in 1982. His previous high without the same name was No. 45, when the solo album "The Knife Feels Like Justice" rose to No. 45.

On other swing fronts, Cherry Poppin' Daddies remain in the top 20, despite a 3.5% decline in units from the prior week, and Big Bad Voodoo Daddy's slide down one spot to No. 62 is deceiving because its self-titled set actually realizes a 1% sales boost.

The advance also helps several other acts, all bodies well for a Slims/Type/Beyond compilation that BMG Distribution brings to market Aug. 11. A licensing coup, the album features tracks from each of the aforementioned swing acts, as well as Royal Crown Revue.

**SEEN AND HEARD:** The Tonight Show "helps matchbox 20 bullet at No. 16 and bolsters the new Trisha Yearwood (No. 3 on Top Country Albums, No. 33 on the big chart). "Live With Regis & Kathie Lee" was the music store's hot show two weeks ago, delivering Billboard 200 bullets for "N Sync and Lionel Richie in the July 18 issue.

## WIPO BILL NEARS PASSAGE IN HOUSE; WEB ISSUES REMAIN

(Continued from page 6)

called by the register of copyrights at the request of the House Judiciary and Commerce committees—promises to further complicate the process (Billboard/Marketin, July 23).

The House Judiciary Committee, which has jurisdiction over all copyright-related matters, already passed its version this spring (Billboard, April 11). It matters, insiders say, are not pleased that the Commerce Committee asked to review the bill—and chose to change certain key provisions following complaints from the consumer electronics lobby and U.S. libraries and universities.

In one amendment passed by the Commerce Committee at the markup session, libraries and universities won greater "fair use" privileges for copyrighted material delivered via the Internet. The amendment calls for the secretary of commerce to conduct a rulemaking procedure two years after the bill becomes law to determine if fair use by students and scholars is adversely affected by the WIPO provisions. If so, a waiver

could set the provisions aside.

Two other amendments will allow consumer electronics engineers to lawfully proceed with encryption research and file legislation. Electronics manufacturers use "reverse engineering" that often employs circuitry technology.

Those amendments will be the focus of debate on the House floor, and their inclusion in the final bill is uncertain.

Hilary Rosen, president/CEO of the RIAA, which opposed the amendments, says she is nevertheless relieved that the bill has moved up and is proceeding to the House floor.

Rosen was expected to be among the officials taking part in the July 23 meeting between the register of copyrights, the RIAA, representatives of online companies, and other parties. The purpose was to discuss the complicated subject of structuring new compulsory licensing for online broadcasters, or Webcasters, who transmit and "stream" sound recordings on the Internet.

## NEW LABEL TO PRODUCE GAMES MUSIC

(Continued from page 10)

been "Wipe Out Excel," which was released by Astralwerks/Virgin in October 1996 and has sold 62,000 units in the U.S., according to SoundScan.

The first release for RED Interactive will be the soundtrack to the new title, the popular "Duke Nukem" series, developed by 3D Realm and distributed by GT Interactive. Executives say it has sold more than 4 million units worldwide. The new game will be released first on the Sony PlayStation platform in September. The soundtrack album will be in stores "probably in late fall," says De Goeyer. Other versions of the game will be out on the Nintendo platform next March and on CD-ROM for PCs in May or June.

The executives decline to identify which artists will perform on the "Duke" soundtrack because licensing negotiations are in progress, but they say the music will be "hard-edged rock"—mostly remixes of existing tracks and previously unreleased material—by gold and platinum acts. "One or two decisions are likely to be revealed only after Seagram's proposed acquisition of PolyGram closes, which many observers believe will happen in November.

The RIAA maintains that Webcasters illegally use record labels' material without paying proper license fees, an issue taken up by the Digital Music Act (DMA), a Webcaster coalition (Billboard, June 27). The RIAA recently blocked a WIPO amendment offered by DIMA that would have given DIMA's members a licensing exemption. DMA has said its companies do not want to be held liable for possible copyright infringement when they make "ephemeral" copies of music.

Rosen says the RIAA is trying to create a tracking system for licensing, but does not want a new licensing arrangement "to limit Internet music distribution options in the future."

Any controversial new amendments to the current House WIPO bill, insiders say, could jeopardize further action on the legislation.

The U.S. is one of 30 nations that must ratify the treaties before they become effective. Thus far, only two, Indonesia and the Republic of Moldova, have completed the process.

## ADULT EXHIBITORS

(Continued from page 6)

half" the first year, and by the second year "it would not be attractive enough to go."

His Exhibit A is the 1966 VSDA Convention in Dallas, where a violent music riot threatened adult exhibitors with arrest. "Attendance dropped tremendously" as a result, James notes.

Clayton attributes the sharp fall-off in attendance to "Dallas wasn't a vacation spot." The evolution of Las Vegas into a family entertainment town, she says, encouraged many mom-and-pop retailers to bring their children to this year's convention, which was held July 8-11 in Vegas.

Adult vendors have flocked to the East Coast Video Show (ECVS) in Atlantic City, N.J., which has always given porn greater prominence than

## NEXT 'UNIGRAM' TASK: INTEGRATION

(Continued from page 6)

teams have been formed. PolyGram employees are said to be gratified to have been included in the process.

No decisions are likely to be revealed until after Seagram's proposed acquisition of PolyGram closes, which many observers believe will happen in November.

## PLUG-IN IS EPICENTER FOR INTERNET TOPICS

(Continued from page 10)

from 100 affiliate labels, including Twin/Tone, Sub Pop, Rykodisc, A&R, and Real Gone Entertainment, as well as unsigned artists.

In addition to launching online tracking and licensing initiatives with rights organizations BMI and SESAC—following a previous pact between ASCAP—Liggett is promoting a new "ASCAP" to Platinum Entertainment to make the label's more than 13,000 songs available for digital download.

That announcement sent Platinum stock soaring nearly 50 percent on the new. Launch Media Inc. announced plans to deliver its multimedia content through broadband software

company Arepa. According to Goldberg, Launch will be available throughout the modern net-topics nationwide by January.

Webcaster the DJ.com has changed its name to Spinner.com and announced a partnership with retailer Amazon.com. Additionally, Spinner.com is hosting a new "Barbed Ladies" channel as part of a partnership with Warner Bros./Reprise.

On the custom-compilation front, Atlanta-based MultiReviews Inc. put out a call about its new online, custom compilation service, amplified.com, which will officially bow Friday (31).

## Twinbrook To Close

BY CHRIS MORRIS

LOS ANGELES—The jazz-oriented, New York-based distributor Twinbrook Music Inc. has informed its labels that the company will cease doing business, effective Aug. 31 (Billboard/Marketin, July 23).

Word that Twinbrook was in financial trouble began to circulate this spring, when several sources claimed that the distributor was not paying many of its labels.

In May, just before the Assn. for Independent Music Convention in Denver, Twinbrook and San Rafael, Calif.-based City Hall Records ended their partnership in Mutual Music (Billboard, May 30). The two companies had set up Mutual as a national distribution entity several years ago with Postlaur Distributing and Rock Bottom Inc.; Minneapolis-based Paul Simon and Atlantic Records' Rock Bottom exited the compa-

ny last year (Billboard, April 5, 1997).

In a July 15 letter to vendors, Twinbrook president Jay Boney explained that the 1997 bankruptcy filings by four of the firm's major retail customers had proved "devastating" and left one-third of Twinbrook's receivables uncollectible.

The letter said that the company hoped to return its current floor inventory to its vendors, adding, "This should be an attractive alternative in comparison to bankruptcy, as it avoids liquidation of Twinbrook's inventory into the marketplace."

Boney tells Billboard that he met with five firms in an attempt to secure financing to salvage Twinbrook, but these efforts proved fruitless. "Folding Twinbrook seemed like a way to minimize the damage," Boney says. "At least everybody gets their product back."

## ADULT EXHIBITORS

(Continued from page 6)

half" the first year, and by the second year "it would not be attractive enough to go."

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Adult vendors have flocked to the East Coast Video Show (ECVS) in Atlantic City, N.J., which has always given porn greater prominence than

has VSDA. But with the shows under the same management, James worries that ECVS will also downplay the genre.

Widow won't exhibit in Atlantic City this year, and James expects other adult suppliers, already committed to 1998, to follow suit in 1999.



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# HOMERON

Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

## Musician Sampler Offers Slice Of The Cutting Edge

Musician magazine's CD sampler, "A Little On The CD Side, Vol. 30" is now available. Like previous volumes, this edition has the same cutting-edge feel, blending songs from industry veterans and notable newcomers.

Among the highlights of the sampler are Patty Griffin's "One Big Love," (A&M) and a brooding ballad from Ani DiFranco, "As Is." Righteous Babe that typifies the indie-minded songstress. The CD also contains "Freedom Ride," a rollicking number from (The) Mahones that is also part of the "Larger" ensemble album (Blue Grass/Mercury).

Singer-songwriter Rufus Wainright (Dreamworks) is among the rich crop of newer artists represented on the new volume. His "Foolish Love" is a memorable piano-driven tune, while Caliente Communications' Shaded Red delivers radio-friendly pop on "Caught." Also worthy of note is "Disadvantage," a heavy rock song

from Sacrifice Isaac (Slipdisc/Mercury), which originally was among the winners of Musician's 1997 Best Unsigned Band Competition.

The Musician CD samplers began in 1991 and are released four times each year. As a corollary to Musician magazine, each edition draws from a wide variety of bands and artists. Musical genres represented include rock, country, jazz, and alternative.

Production on the sampler is done by the staff of Musician after cuts are secured from record companies.

The CD is then distributed to Top 40, Rock, and Country Airplay Monitor subscriber stations, music retailers for promotional play, and consumer subscribers. Current and past volumes can be ordered directly from Starr Fulfillment at 609-488-1861.

Any questions or comments on Musician's CD sampler program should be directed to Matt Brown at 615-321-9160.



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 E-mail: [sbell@billboard.com](mailto:sbell@billboard.com)

## 'Tis The Season For Burt, Hal, Bob

BACK IN 1965, the Four Seasons recorded an album called "Big Hits By Burt Bacharach... Hal David... Bob Dylan." It may have seemed an unlikely combination, mixing "Anyone Who Had A Heart" with "Like A Rolling Stone," but it produced a hit single ("Don't Think Twice," released under the nom de plume the Wonder Who?) and it presaged a couple of charts in this issue, some 33 years later.

The big hit by Bob Dylan on Hot Country Singles & Tracks is "To Make You Feel My Love" by Garth Brooks (Capitol Nashville). Moving 3-1, it's the first Dylan song to ever top the country chart. The Dylan songbook has been a bountiful source for country artists for many years. Dylan songs that have charted by country acts include "Lay, Lady Lay" (Jim Bean), "Like A Rolling Stone" (Flatt & Scruggs), "It Ain't Me, Babe" (Johnny Cash & Jane Carter), "Don't Think Twice, It's All Right" (Doc & Merle Watson), and "If Not For You" (Bobby Wright), but of those, only the Cash/Carter duet made the top 10, peaking at No. 4.

Although Dylan has never had a No. 1 on the Hot 100 as an artist, he has written one pop chart-topper: "Mr. Tambourine Man" by the Byrds. Like the Four Seasons album, that single reached pole position in 1965, separating it from the Brooks track by 33 years.

The song by Burt Bacharach and Hal David that makes news this issue was originally a hit in—you guessed it—1965. Although Dionne Warwick originally recorded "What The World Needs Now Is Love," it was released as a single by Jackie DeShannon, who took it to No. 7. The song returned to the Hot 100 in 1971 when Los Angeles DJ Tom Clay combined it with

"Abraham, Martin & John" in a spoken-word single released on Motown's West Coast label Mowest.

Now "What The World Needs" is back for a third time, in a new recording by the woman who first sang it. Recorded with the Hip-Hop Nation Union, it enters the chart at No. 87 and extends Warwick's chart span to 35 years and eight months, dating back to the bow of

"Don't Make Me Over" in December 1962. Bacharach and David have an even longer chart span, extended now to 40 years and six months, dating back to the debut of "Marty Robbins' "The Story Of My Life" in November 1957.

Warwick has now charted in four consecutive decades, as "What The World Needs" is her first Hot 100 entry in the '90s. It is also her first entry on the River North label, after charting on Scepter/Warner Bros., Atlantic, and Arista.

THE BOYS ARE BACK IN TOWN: The Beastie Boys have not only the highest-debuting album on The Billboard 200, as "Hello Nasty" (Grand Royal) opens at the top, but the Hot Shot Debut on the Hot 100, as "Intergalactic" bows at No. 44. It's the highest-charting Beasties single of the '90s, outpacing their only other chart entry this decade, "So What 'Cha Want," No. 98 in 1992.

THE PRICE IS RIGHT: By moving 2-1 on Hot R&B Singles, Kelly Price gives the T-Neck label its seventh chart-topper and its first not recorded by company owners the Isley Brothers. "Friend Of Mine" is the first T-Neck R&B No. 1 since the Isleys' "Don't Say Goodnight" in 1980.



CHART BEAT  
 by Fred Bronson

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES			YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1997	1998		1997	1998
TOTAL	393,982,000	421,453,000 (UP 7%)	CD	243,760,000	260,901,000 (UP 15.2%)
ALBUMS	321,293,000	350,875,000 (UP 9.2%)	CASSETTE	76,822,000	69,140,000 (DN 10%)
SINGLES	72,689,000	70,578,000 (DN 2.9%)	OTHER	711,000	834,000 (UP 17.3%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,773,000	12,699,000	2,074,000
LAST WEEK	LAST WEEK	LAST WEEK
14,116,000	11,838,000	2,278,000
CHANGE UP 4.7%	CHANGE UP 7.3%	CHANGE DOWN 9%
THIS WEEK 1997	THIS WEEK 1997	THIS WEEK 1997
13,417,000	10,988,000	2,449,000
CHANGE UP 10.1%	CHANGE UP 15.8%	CHANGE DOWN 15.3%

TOTAL YEAR-TO-DATE SINGLES SALES BY STORE TYPE			
	1997	1998	CHANGE
CHAIN	44,568,000	39,720,000	DOWN 10.9%
INDEPENDENT	9,836,000	10,392,000	UP 5.7%
MASS MERCHANT	18,275,000	20,417,000	UP 11.7%
NONTRADITIONAL	10,000	49,000	UP 390%

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

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Rick Dees

**Weekly  
Top  
40**

Billboard 1994  
RADIO AWARDS  
WINNER

Billboard 1995  
RADIO AWARDS  
WINNER

Billboard 1996  
RADIO AWARDS  
WINNER

Billboard 1997  
RADIO AWARDS  
WINNER

Billboard 1998  
RADIO AWARDS  
N O M I N E E

For more information, call Tom Shovan  
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